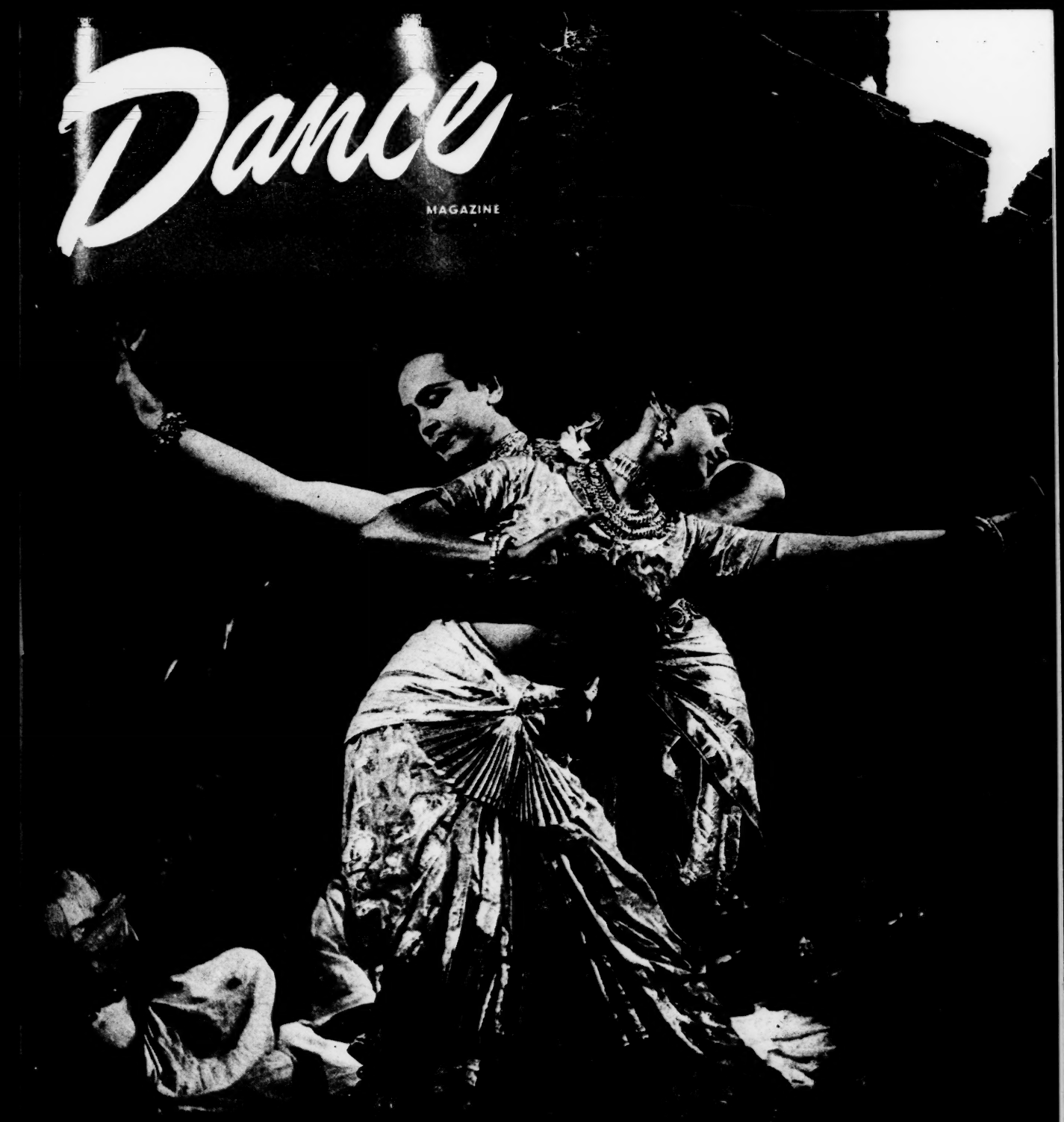
Dance

MAGAZINE



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Dance MAGAZINE

VOLUME XXII **NUMBER 11**

NOVEMBER, 1948

RUDOLF ORTHWINE
Editor and Publisher

The LARGEST, most WIDELY READ Dance Publication in the WORLD

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NOVEMBER CALENDAR OF EVENTS

(New York City)

7	92nd Street YM-YWHA	at 3:30 P.M.	**NINA FONAROFF** and Company
18	American Museum of Natural History	at 2:00 P.M.	Contrasts in Rhythm: Dances of India and Palestine by **Hadassah**, and Traditional Haitian rhythms by **Jean Leon Destine**
21	92nd Street YM-YWHA	at 3:30 P.M.	**THEATRE DANCE, INC.**
27	Central H. S. Needle Trades	at 8:00 P.M.	**MARIEMMA** and Ensemble
28	92nd Street YM-YWHA	at 3:30 P.M.	**AGNES deMILLE** and others

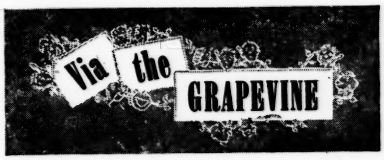
The **NEW YORK CITY BALLET** at the City Center

1	Mother Goose Suite, Symphony Concertante, Bacchus and Ariadne
2	Mother Goose Suite, Divertimento, Concerto Barocco, Bacchus and Ariadne
8	Four Temperaments, Punch and the Child, Symphony in C
9	Four Temperaments, Serenade, Orpheus
15	Concerto Barocco, Bacchus and Ariadne, Symphony Concertante
16	Punch and the Child, Concerto Barocco, Divertimento, Bacchus and Ariadne
22	Mother Goose Suite, Orpheus, Symphony in C
23	Bacchus and Ariadne, Orpheus, Symphony in C

Dance **LECTURES**

1	92nd Street Y	at 8:40 P.M.	**Walter Terry:** "The Aims of Theatre Dance"
2	National Arts Club	at 5:00 P.M.	**George Balanchine**

The lecture noted above is the first of a series of eight to be held at the National Arts Club, 15 Gramercy Park, New York City, under the joint sponsorship of Mrs. Winthrop Palmer and Anatole Chujoy. The lectures will be given on the **first Monday** of November, December, January, February, March, April, May and June **at 5:00 P.M.** Speakers are **Balanchine, Eugene Berman, Vincenzo Celli, Hanya Holm, Doris Humphrey, John Martin, Virgil Thomson** and **Antony Tudor.** The subscription to the series is **$15.00.**



THE GRAPEVINE reports sundry matters: **Ram Gopal,** slated to appear in a series of concerts in New York and other American cities following his brilliant debut at the City Center, has been forced to cancel all dates because of an accident to his hand, at least that is the story, according to a release from the office of his American manager. It does look as though a hand were involved, but definitely not the hand of Ram Gopal, who returned to London late in October . . . **Uday Shankar** returns to America after a decade during which he has worked and produced in India. He brings with him a feature length film called **Kalpana** (Fancy) which will be exhibited under the sponsorship of **Pearl Buck** and the East-West Association. The film is based broadly upon Shankar's own life. He will make a personal appearance upon the occasion of the preview of his film on November 13 at the 92nd St. "Y". . . **Carmelita Maracci** will appear in New York for several concerts in December and January, and will teach at Ballet Arts in December . . . **Harald Kreutzberg,** who appeared at the Ziegfeld Theatre on October 31 with several new dances, will teach at Ballet Arts before taking off on tour. . . **Alicia Alonso** is the head of a company bearing her name, sponsored by the Socieded Pro Arte Musical of Havana, which will tour Central America, Venezuela, Colombia, and Puerto Rico until shortly before Christmas when she and others in the company will rejoin Ballet Theatre in time for its Christmas appearance in Chicago. **Igor Youskevitch** is the leading dancer in the touring Alonso company, supported by **Barbara Fallis, Melissa Hayden, Helen Kramer, Paula Lloyd, Cynthia Riseley, Alberto Alonso, Fernando Alonso** and **Michael Maule.** The ambitious repertory includes such classics as Swan Lake, Giselle, Les Sylphides, Afternoon of a Faun, Apollo and others . . . Upon the occasion of the last performance of Giselle by **Markova** at the Met in October, she was presented publicly by Carl van Vechten with a necklace once worn by Taglioni. . . **Roland Guerard** is teaching a special technic class for men only at the School of Dance Arts. . . On Sunday, December 19, **Theatre Dance, Inc.** will be the host at a party and bazaar to be held at the home of **Tony Charmoli,** where objects produced by dancers will be auctioned off for the benefit of the group. Dancers who have unusual hobbies are invited to get in touch with Theatre Dance, at CI. 6-0894. . . A son was born to **Arnold Somers** of **Capezio** on October 17. Welcome to Jeffrey Lee. . . **A Correction, please:** The September issue of DANCE carried a letter from **Eleanor King** of Seattle in which she seems to quote herself from an article in Creative Dance Journal. She was quoting **Eleanor Brooks Pasternak.** . . The first issue of **CHRYSALIS** was devoted to the **Ballet at the Paris Opera 1930-1948,** edited by **Lily** and **Baird Hastings. . . Caird Leslie,** after a fabulous career in Europe, has settled down to teach on 56th Street. Is having salutory experiences with steel beams and contractors, but has a fine new studio to show for it. . . **Igor Schwezoff,** back after a two year sojourn in Brazil, is teaching on 58th Street beginning November 1.

The Original Ballet Russe, now dancing in Spain, hops next to Italy. New ballets presented this season are "Valse Triste" (Sibelius) and "Suite Choreographique" (Walpurgis Night music from Gounod's Faust) both choreographed by Nina Verchinina. "Symphonie Moderne" to Gershwin music is planned for the near future and "Cotillon" and "Choreartium" are being revived.

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LETTERS to the Editor

The presence of Serge Lifar in New York City raised such a storm of feeling, pro and con, some of which took the form of picketing the theatre where the Paris Opera Ballet was appearing, and so much opinion has flooded this desk, that the editor has decided to publish opinions on both sides of the issue, in an effort to present a balanced picture for the reading public which is interested in this issue.

CON

The late lamentable International Dance Festival sponsored by the Mayor's Committee for the Commemoration of the Golden Anniversary of the City of N. Y. stirred quite a tempest in dance circles. While it lasted, said tempest boiled up into more than teapot scope. The event developed into a cultural crisis, raising a number of fundamental questions that performing artists must attempt to deal with in the clear light of an artistic conscience.

Serge Lifar in collaborating with the Nazis during the occupation in Paris committed an unconscionable act. Since the liberation, Lifar has made no personal statement of remorse or extenuation. He has simply permitted himself to be whitewashed by others who find it expedient to do so for business purposes. To date, the whitewash has not taken. No one has been hoodwinked. He cannot dance in Paris. He functions behind the scenes, out of sight. Whenever he dares appear on stage, he has been hissed and booed whether in Paris, London, or New York.

WHO PROTESTED?

Right off the reel let it be said, the American Dancers' Anti-Fascist Protest Committee was set up by a number of American dancers as an emergency temporary committee to do what had to be done: protest the presence of a Nazi collaborator. That the man is a ballet master of some importance and influence in the dance world made it an issue of special interest to dancers. There are some who feel artists are above the battle and not politically responsible for their acts. Obviously, this committee disagreed with such an attitude. Suppose we drop that unfortunate word, "politically", and substitute the simpler, less controversial word, "ethically". Now, let's rephrase the question:—Are artists above an ethical obligation to their fellow-artists and their audiences? Other professions, those of law, medicine, writing and composing have their written and unwritten moral codes. Those who prostitute themselves violating such principles inevitably lose stature culturally and as human beings.

This committee was not concerned with Lifar's choreographic talents. We left that matter to the tender mercies of the critics. Lifar's collaboration could not go unprotested. It would have been a disservice to democracy, a disgrace not to have protested.

One further point of clarification—This committee was also anti-fascist in its protest. It has been asked why this committee

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was not also anti-communist. Had it been charged that Lifar was a communist, who in some way had been anti-semitic and anti-cultural, the committee would have protested just as vigorously. The unhappy fact is Lifar collaborated with the Nazis. This charge is a matter of record.

WHAT ARE THE FACTS:

1. S. Hurok wrote in his autobiography, "Impresario", published in 1946, on page 214: "And that was the last we saw of Serge Lifar, brilliant dancer and bad actor. Reliable sources inform me that he enjoyed the poisoned fruits of friendship with the Nazis. I am told that he was Hitler's personal guide on a tour of Paris Opera, that he danced at the Opera during the Occupation, was flown to Berlin to dance — and even to Kiev to entertain the Nazi butchers after a busy day of burning and massacring the people of his native city."

2. N. Y. TIMES, July 19, 1945, Paris: "Although he was not present and was not officially charged, Serge Lifar . . . was in reality the principal accused. The prosecuting attorney alleged that he was a thorough collaborationist and the court indicated he would be expelled from France should his hiding place be discovered."

3. N. Y. HERALD TRIBUNE, Nov. 7, 1945, Paris (UP): "Serge Lifar has been forbidden to play in France for one year . . . charged with taking part in German cultural activities."

Parisian ballroom dancers FLORENCE and FREDERIC have appeared in Chicago's Bismarck Hotel to enormous acclaim.

4. MUSICAL AMERICA, Dec. 8, 1945, Paris: "Accused of taking part in German activities . . . Serge Lifar . . . has been penalized by being forbidden to appear for one year according to Artists Purge Committee. The purpose of the purge committee is to censure artists charged with collaboration with the Nazi."

5. LE MONDE, Sept. 12, 1946: "Hit by Committee of Expurgation, Lifar has not appeared on the Parisian scene since he was punished for collaboration."

THE WHITEWASH:

Mr. George Hirsch, Director of the Paris Opera, in a press interview did his utmost, unsuccessfully, to whitewash Mr. Lifar. Whereupon Lifar was emboldened to take a curtain call on the opening night and got booed for his herculean gall. No one present at Mr. Hirsch's conference fell for the feeble defense and excuses given.

Among other things, Mr. Hirsch contended Lifar was not in hiding; that he saw him. Why then didn't he turn up at a civil tribunal where two colleagues of his were involving him up to the hilt as a collaborator? What obliged the other two to stand trial and not Lifar? His absence was notably regretted by both the prosecutor and the court.

Whitewashing Lifar has proved to be a clumsy and unconvincing assignment. Why didn't Mr. Hirsch persuade Lifar to disavow, refute or even explain these charges? Lifar, a writer of many books, is articulate in both French and English. The newspapers would have willingly printed his statement.

The charges against Lifar are a matter of record and common knowledge; not a red plot of jealous people out to ruin a

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ballet-master, as Hirsch awkwardly contended. If there is any politics in this issue, Lifar put it there, not irresponsibly or out of ignorance or even under duress, but as a willing participant in Nazi cultural activities.

QUESTIONS AND ANSWERS:

1. Hasn't Lifar served his sentence? When is a collaborator no longer a collaborator? When the Nazis are no longer in power? Perhaps after his period of punishment? The problem as our committee understands it seemed simple. The answer lies in M. Lifar's attitude. Has he given any verbal or overt proof that he realizes the amoral opportunism of his Nazi connections? **To date he has not.** As a cultural leader did he not know the political value of his collaboration to the Nazis? He was certainly contributing to the political degeneracy of the company.

Constantine

Barton Mumaw, principal dancer in the national company of "Annie Get Your Gun", decked out (or rather, undecked out) as a Comache brave.

Why has he not renounced the racialism and anti-semitism of his former patrons?

We don't presume to be able to see through Lifar's mind. We do know he has not redeemed himself before the people of Paris famous for their indulgence to artists. Until he does wherever Lifar appears publicly, committees will spring up protesting his collaborationism.

2. Fear of reprisal: It has been argued that American dancers have done an irreparable harm in that they will not be invited to perform in Paris or will be unfavorably received if they do appear. This thinking is self-defeating and mistaken. It is Lifar who is still suspect in Paris. **The motives of American dancers opposing Lifar's collaboration will not have been misunderstood by a Paris that has punished and not yet forgiven him.** It would have been an insult and betrayal of the people of Paris to let his welcome and whitewash go unprotested.

3. Didn't the picketing injure the dancers of the ballet corp? Ridiculous! **Our committee dispatched a telegram to the dancers extending good wishes, making clear the issue. We readily assumed members of the company were not equally culpable.** We felt safe in assuming they danced under duress during the occupation and unreservedly welcomed the liberation. Not so Lifar.

4. Why blame Lifar, weren't S. Hurok and Mayor's Committee really to blame for bringing him here? That is another good reason why we picketed. The early information released to the press indicated pretty clearly, even specified Lifar was not to accompany the troupe. **There is no excusing Mr. Hurok his bad judgment and worse taste. The blunder of the Mayor's Committee, the clearance of the State Dep't., the whitewash press interview by Mr. Hirsch as director of Paris Opera didn't put Humpty-Dumpty together again. The issue remained unchanged.**

5. Was picketing and leafleting a dignified way to protest? On many occasions involving an affront to the rights, liberties, and conscience, the American people always found the expedient of a broadside and public protest both necessary and effective. From the Boston Tea Party to the Nazi Boycott, calling upon our fellow citizens to oppose persons and policies hostile to democracy has been a time-tested American course of action. There is no need for chapter and verse. **We dignify and implement democracy by picketing.** The question of dignity in picketing by artists or laymen is picketing for what, picketing against what? Sometimes the issue is urgent and universal; whole peoples will then react. Our issue involves the dance world. To cope with it required simple decency and the courage of conviction. The indignity lies sooner with those who evade siding with simple decency. Nor should inactivity pass for maturer judgment.

L'Affaire Lifar has not been laid to rest. The American Dancers' Anti-Fascist Protest Committee concluded its existence convinced no haven and no homage should be granted unregenerate Nazi collaborators, Lifar or others to follow. It would have set a dangerous precedent not to demonstrate against his presence and appearance onstage. Our Committee undertook no more than what had to be done.

American Dancers' Anti-Fascist Protest Committee.

PRO

Dear Sir:

After reading the two letters in the columns of your September issue on the subject of Serge Lifar, I feel impelled to write in the interests of fair play.

As I have known Lifar since his arrival in Western Europe, I felt it my duty on his return to London, shortly after the War, to make a thorough investigation of his case so as to know what my own conduct toward my old friend should be.

Consequently, I examined many documents, provided not by Lifar himself, but from independent sources, and interrogated a number of people, among whom there were firm Resisters, some of them Jewish. Lifar was NOT guilty of collaboration. He had, however, committed certain indiscretions for which he was suspended for a year, largely, as the court explained, in his own interest. **If his attackers are quite certain that placed in a similar position, they would never be even slightly indiscreet, then I can only express my incredulity.** He is, after all, an artist, an exuberant one at that—and NO politician. Also, like many artists, in fact, more than the average, he is highly susceptible to flattery.

On the other side of the picture, I found more than enough to buy back indiscretion. I know of lives saved, of prisoners of war provided with food, of poor people kept alive. And what skill it took to keep the company away from Germany, to hand it over after the war not only intact, but greatly increased in prestige! **EVERY** dancer in France stands by him. This

(please turn to page 40)

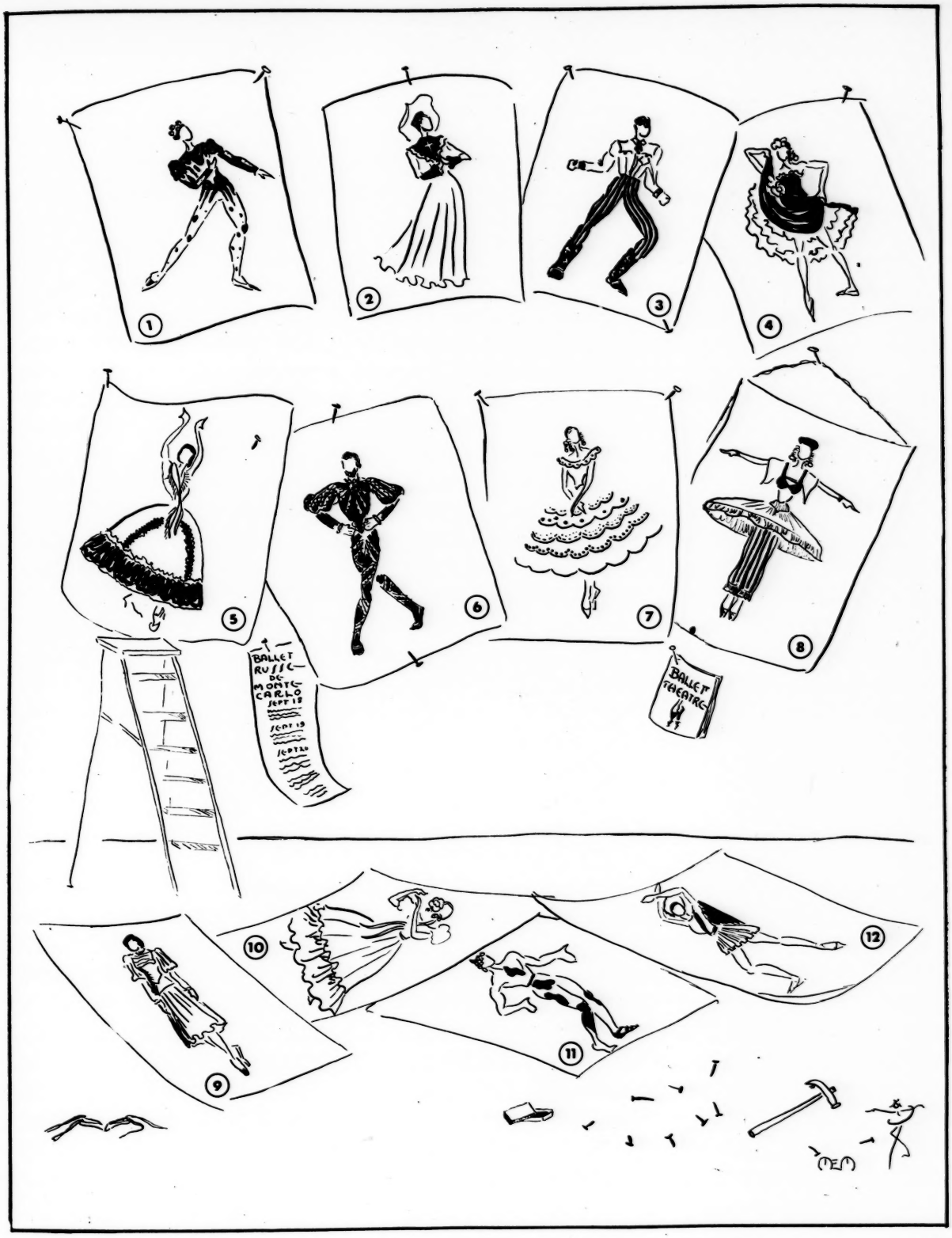
A Gallery of BALLET Costumes

by Mary Ellen Moylan

CAN YOU GUESS the names of the characters who wear the costumes which appear in Mary Ellen Moylan's gallery of costumes? And can you identify the ballet in which these characters appear? Test yourself on your acquaintance with these characters. The correct answers appear at the bottom of this column.

ANSWERS to Ballet Costume Quiz

1. *Danses Concertantes*
2. The priggish virgin in *Three Virgins and a devil*
3. The Head Wrangler in *Rodeo*
4. The Street Dancer in *Le Beau Danube*
5. The Miller's Wife in *Le Chapeaux Trichorne*
6. Tybalt in *Romeo and Juliet*
7. Columbine in *Carnaval*
8. The Puppet Ballerina in *Petrouchka*
9. Hagar in *Pillar of Fire*
10. The Young Girl in *Spectre de la Rose*
11. The Faun in *Le Apres Midi d'un Faune*
12. The Spirit of Creation in *Seventh Symphony.*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BALLET RUSSE DE MONTE CARLO SEPT 13
SEPT 13
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BALLET THEATRE
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reviewers' stand

BALLET RUSSE de MONTE CARLO
Metropolitan Opera House
September 28—October 10, 1948

In celebration of its tenth anniversary, the Ballet Russe de Monte Carlo staged a gala autumn season (September 18-October 10) at the Metropolitan Opera House, replete with interesting revivals, a number of glamorous "associate artists" (a new name for the guests), an American debut, a world premiere, and, of course, its own indefatigable and well-nigh irreplaceable stars, Danilova and Franklin. However, the limited number of performances seen by this observer makes it impossible to form an estimate of the season as a whole, or even to report on some of its most stimulating features.

Taking advantage of the unusual number of celebrated dancers gathered together for this Monte Carlo season, **Anton Dolin** remounted his version of the Perrot-Pugni Pas de Quatre in a handsome manner, utilizing the talents of **Danilova, Krassovska, Markova,** and **Slavenska.** Danilova would have been seen to better advantage as Taglioni, or in almost any role other than that of the soft and gentle Cerrito (how superbly she danced, this same season, the roles she has made so magnificently her own, in Beau Danube and Gaite Parisienne!) Slavenska, too, shines in another style. The experiment was nevertheless a worthy one, and Markova's Taglioni was delicious as ever.

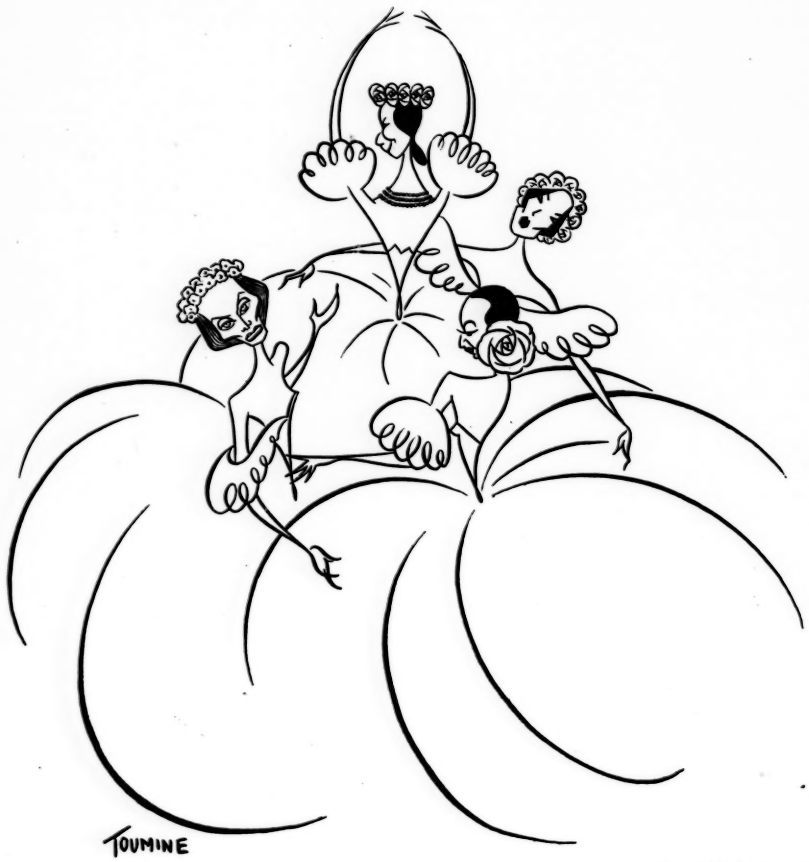
Jose Torres, who made his debut on September 29, comes to America with the stamp of European approval, for he has toured extensively on the continent as a solo artist, and is well known from Antwerp to Vienna. He is a vivid theatre personality, who knows how to project his ego to the farthest reaches of the balcony, and since he is a well-built, good-looking young man, this alone should ensure him of a certain popularity. His basic technical equipment for the Spanish dance, however, is somewhat less than complete; his castanets are often hesitant, and his taste in dance arrangement borders upon the vaudevillian. His turns are smooth, but more balletic than Spanish. His numbers were badly programmed, the last being a heavily melodramatic little item called Asturias, which have even less to recommend it than any of his other contributions. In spite of his obvious shortcomings in the eyes of the aficionados, Torres has a certain primitive but undeniable "audience appeal", and was well received.

The one new ballet was **Quelques Fleurs,** the second choreographic essay of **Ruthanna Boris,** talented creator of last year's original and highly successful **"Cirque de Deux". "Quelques Fleurs"** tells the story of a gentleman with a passion for perfume, a theme which might be an attractive subject for dancing, if its treatment did not also manage to convey the impression that the beautiful heroine must be suffering from a malady which has been prominently publicized by manufacturers of antiseptic deodorant soap.

If one can ignore this indelicate inference, **Quelques Fleurs** is a delightful bit of nonsense, tending somewhat to melodrama at times, but very entertaining nonetheless. It contains three excellent variations, charmingly danced by **Yvonne Chouteau, Gertrude Tyven,** and **Patricia Wilde,** and arranged with sensitive understanding of their individual talents. Miss Boris makes good use of **Leon Danielian's** superlative technique, which combines brilliance, freedom, and neat precision in a manner which is quite extraordinary. **Frank Hobi** as the Alchemist, and **Ann Barlow** and **Moussia Larkina** as two pert little maids, also turned in good performances.

The flawless line and easy extension of **Mary Ellen Moylan,** who this season has blossomed into a ballerina of first rank, were of necessity hidden under the voluminous skirts of the costume required by her role, but her expressive feet and

(please turn to page 38)



Pas de Quatre: 1948, a line drawing by Sviatoslav Toumine

History repeats itself. A century after the first famous PAS DE QUATRE, presented at a command performance before Queen Victoria in 1845 and danced by four great ballerinas of the Romantic epoch, Marie Taglioni, Carlotta Grisi, Lucille Grahn and Fanny Cerrito, the ballet was re-created and staged by Anton Dolin for the 1948 season of Ballet Russe de Monte Carlo at the Metropolitan Opera House. An illustrious quartette of ballerinas of our epoch danced the Dolin PAS DE QUATRE: Alexandra Danilova, Alicia Markova, Mia Slavenska and Nathalie Krassovska dancing the roles originally created by the ballerinas of a century ago in graceful and faithful style.

PARIS comes to 5th Avenue

French dancers meet America at reception given at Cultural Center of the French Embassy

THE justly famous iconographic collection of **DANCE** Historian **GEORGE CHAFFEE,** discussed elsewhere in this issue, was unveiled to a distinguished audience on September 21 at the Cultural Center of the French Embassy in New York City, coinciding with the first appearance in America of the Paris Opera Ballet.

The reception, given by Rene de Messieres, was a gala event for receptions. The immense gallery was crowded from door to door. The photos on this page were shot at random by DANCE photographers **Earl Leaf** and **Lydia Joel** under conditions never conducive to the best photography. Nevertheless, these are a number of personalities caught in the act:

1. **Yvette Chauvire,** etoile of the Paris Opera Ballet, surrounded by host M. **Rene de Messieres** and Mr. **George Chaffee.** In the background the famous Elssler figurine sculpted by Barre.

2. A group of friends meet under the celebrated Barre statuette of Taglioni; (l. to r.) **Nathalie Krassovska, Alexandre Kalioujny, Alexandra Danilova, George Chaffee** and **Felia Doubrovska.**

3. Conversation halts for the camera and facing it from l. to r. are **Yvette Chauvire, Serge Lifar, Tamara Toumanova, Alexandre Kalioujny, Michel Renault** and **Pauline Dynalix.**

4. **Pauline Dynalix** meets **Rudolf Orthwine,** publisher of DANCE Magazine under the benevolently symbolic "Two Pigeons" poster.

5. **Rudolf Orthwine** chats with **Alexandra Danilova, Anton Dolin** and **Alicia Markova.**

6. **Madeleine Lafon** of the Paris company, **Tanaquil LeClerc** of the New York City Ballet and **Helen Dzhermolinska,** editor of DANCE Magazine, see something out of range of the camera that has apparently put them in stitches.

7. Members of corps de ballet and an assortment of soloists of the Paris Opera Ballet line up under an original Degas for a group picture. The group reads, from l. to r.: M. **Lemoine,** Mme. **Sylva,** Mlle. **Bertheas,** M. **Bari,** Mlle. **Sianina,** Mlle. **Gerodez,** Mlle. **Deleplanque,** M. **Duflot,** Mlle. **Lafon,** M. **Duprez,** M. **Perrault,** Mlle. **Duvanel,** Mlle. **Blanc,** Mlle. **Even,** M. **Quenolle,** Mlle. **Dynalix,** M. **Ponti,** Mlle. **Mail.**

Entry of the Satyrs, an etching from an illustrated souvenir program of the ballet "Circe" (1581) which antedates the Academie Nationale (Paris Opera).

THE INVASION OF HISTORICITY ON THE AMERICAN SCENE

By GEORGE CHAFFEE

The BALLETTOPHILE pays homage to the Paris Opera Ballet and its traditions — expressed in these pictorial selections from the Retrospective Exhibit of the French Court and Opera Ballet in 287 years of its existence

Illustrations from the collection of GEORGE CHAFFEE

THE FIRST VISIT of the Paris Opera Ballet to the New World, brief as it was, has introduced a new and welcome and needed note into the American dance scene. It is a note that often finds little response in the American mind in general and with regard to dance in particular. It is a note that holds its vices as well as its virtues. But it is a note that America *must* come to learn and to respect, if proportion in art and culture is ever to be kept. It is a note without which, whatever be the heights to which an art or a culture may rise, there is no means of measure so long as it be wanting. It is, so to say, the floor itself under all art and culture, the basis of all measurement of heights or of depths. It is the not of **historicity.**

A generation ago the erudite Henry Adams was calmly recording — and as completely disapproving — the American lack of that sense, in his "Mount St. Michel and Chartres". Several decades before, Oscar Wilde had put it into a play (if memory serves, in "A Woman of No Importance"). His American, Miss Worsley, remarked that hers was so young a country, to which someone replied: "Yes, that is your oldest tradition". There is a sting in that remark — the sting of pride in a fault, as though that could turn an eternal fault into a virtue of sorts.

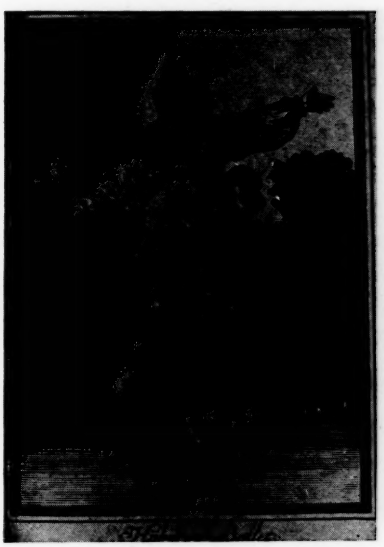
There are things for which "the centuries will not stand" as a European peasant once remarked to me in telling words. Far from cramping or daming back creativeness or even virtuosity, history, the witness and achievements of the past upon which any and every art rests or should rest as upon its secure and effective pedestal in its own generation, encourages and stimulates every true worker in a field. What man has been and has done, man can be and can do still — and more too because others have blazed a trail. That is the generative power of history.

This sense of history and of historicity is nowhere more lacking in the arts in America than in the art of dance — and nowhere in the art of dance among us than in the one historic art form, above all, the one theatrical art form of dance — the ballet.

To listen to current talk on ballet in America, one might think that the art was new here, a sort of 20th century importation. Actually, it came here with us all from Europe, Spaniards, French, English, Scandinavians, Italians, Germans, Slavs. Actually, colonial America knew it as well as Federal America. Actually, we had a truly brilliant era in the art a hundred years ago.

America should never speak of ballet as a "foreign" art form of dance. It is in our very blood and bones. What we did do was to neglect it, to parch it at the roots until it shrivelled up to a mere dry vestige of itself and its inherent power. Accordingly, we had again to bring it back to something like its proper place in our heritage and life. And to do that, we had to look where it had continued to be nourished and to know creative life.

As regards ballet, the one thing that we have lacked, that Europe has had and has consistently maintained for centuries, has been



A dancer in the Paris Opera ballet of 1690 (the era of Louis XIV) wore a costume like that depicted in this line engraving.

An opera ballet dancer of the Paris Opera in Saracen costume (17th century) — a water colour drawing from the school of Louis Bocquet.

A star of the Paris Opera ballet in the 1840's. Mlle. Pauline Leroux, a coloured lithograph of the 1840's.

THE INVASION OF HISTORICITY *(Continued)*

an establishment of the art as one of the permanents and immovables of our theatre life. France, Italy, Russia, Denmark, Sweden and other countries have long had it on the same firm foundation as we have come to place our symphony orchestras and as we have yet to establish our opera. Ballet is no more foreign to us than either of those activities; it is inextricably tied to them for its best life. We do not consider those foreign, just because we engage foreign conductors or stage opera in other languages — and ballet is today much more native to us as speaking in our own idiom than is opera.

So far as that aspect is concerned, the physical problems of dance as a theatre art form confront, challenge and equally impede the so-called Modern dance no less than ballet. To solve the one will be pari-passu to solve the other and to solve dance as a whole is a serious and noble theatre art. But it is not this phase that is here directly in mind.

The visit of the Paris Opera ballet has served to bring this consciousness of history to a focus in a manner that our finely gifted Russian artistes in our midst have been unable to do. These came to us torn from their moorings and, as events were to prove for them, faced with the problem of accomodating themselves and their art to a scene that did not know and had never known any fixity but only the flux and chance of box office appeal, a commodity of the hour, instead of what they had been brought up in, an eternal art with its established temple.

The Paris Opera Ballet, on the contrary, has come to us as the ambassador of an established land of Terpsichore, as the modern representative of the oldest centre of the art of dance in existence, of a temple whose servitors have never once ceased or been disturbed in their rounds for nearly 300 years.

This is an approach to the art of dance that America has till to learn and then to solve. It is an approach that it *must* learn, if dance in our natural and inevitable culture is to have its accepted and its rightful place among the other arts that all relate us to our roots — painting, architecture, literature, the theatre as a whole and the rest. In these last we have accepted our European heritage as our own and the floor upon which we have stood and gone about our own creative work. It should be the same with dance. And to be the same with dance, whatever else it may include, it begins with and must necessarily rest on BALLET. This is our HISTORY in dance in general and in theatre dance in particular as an art form.

It may be that what is first needed is mental preparation — the accommodation of the American mind to dance so viewed. That brings me to a practical turn in these remarks. How is one going to prepare the

Scene from a ballet of the Paris Opera in the 1860's showing characteristic action of the romantic ballet in a Pas de Roses. From a coloured lithograph of the 1860's.

American mind to see dance as an art with historical perspective? For once seen and appreciated, surely our people will move towards some practical solution to guarantee its establishment in our midst.

It was instinctive, when thinking how to honour these visitors, to turn to the history of ballet in France and to the roots of that company there: the Court Ballet of the 16th and 17th centuries and the Opera ballet of the 17th century to this.

And to think of that was to think in terms of *pictures* — for dance is pictorial art itself in terms of living poetry of the human body.

That is how it happened that M. Rene de Messieres of the Culture Center of the Embassy of France in the United States and that Dr. Carleton Sprague Smith, head of the Music Division of the New York Public Library and Miss Genevieve Oswald, in charge of dance in that division, turned to me to honor this event with exhibitions.

One can never come to appreciate dance, its history and its art, through the written word. It asks the arts pictorial for its adequate, however incomplete visualization — paintings, sculptures, prints. These show us how this art was seen by its audiences in generations past and how the artists of those days looked upon it to record it. And in our modern theatre, a Renaissance creation (or if you will, re-creation), it is ballet that has dominated that stage from the 16th century on and that has been consistently recorded.

Thus it was that the Culture Center at 934 Fifth Avenue and the Public Library in New York came to present two exhibits on the French ballet, the former as a sweeping review from 1581 to 1948, and the latter in a detailed account of the first generation of the Paris Opera Ballet in the age of Louis XIV (1643-1715).

It is unfortunate that exhibits of such historical sweep on the art of ballet are limited to New York. Dance, including theatrical dance, is everywhere alive among us. Ballet is known in every American city today. But the art is only superficially known, because it has no background, no floor beneath it, as regards both our dancers and their audiences. It moves as in a vacuum. It is like suddenly and rarely hearing a concert of Byzantine music when we have been brought on Western music only.

It should be possible to devise some way of correcting this disability. I have often tried to figure out how to do that — how to contribute what may be in my power, thanks to what I may in all modesty call my quite unique collection of documents. The answer is not easy to find.

Every time I offer the public a taste of the riches of the documentary history of ballet, people from elsewhere who visit the exhibit say that it ought to go the country over, because it is an education in itself to all interested in dance as an art form. The present exhibits have pointed up that problem anew.

DANCE Magazine has tried to serve its readers in this field. It has valiantly published iconographic articles of mine over a period of years, because it found that there was a public eager for such items. I am here, on this fortunate occasion, appealing to that public. Because to be appreciated fully, such items should, of course, be seen in the originals and in assembled groups.

How do *you* think it might be possible to take to your city under proper auspices an historic exhibition on the art of ballet? How would you suggest that I might share with the country at large what so far has been confined only to New York? This is a question of some importance. It has been dinned into me that what I have managed to assemble for my own love of my art, for my study of it and of its history, is a "national monument" (to use the words of an eminent college professor on theatre history with respect to this collection) and that it should be shared wih all in America who love our Art.

To stroll through the gallery at the Public Library or at the French Culture Center is to realize how these documents on dance must be seen and studied directly to be experienced in their beauty and in the true excitement of their historic as well as esthetic interest. Dancers and dance public alike benefit from a seeing of them — and that redounds to a deeper interest and a richer understanding of the nobility and beauty of dance itself as a serious living art in our midst.

In love for the art of dance and its sound progress in our land, perhaps you will turn this question over in your mind, talk it over with others of like interest and write me your ideas on the matter.

Petit 'rats' of the ballet school of the Paris Opera shown ascending and descending the staircase leading to the famous Rotunde atop the Opera building, this in the period of the late 19th century.

THE AUTOBIOGRAPHY OF
THE MEMOIRS OF A SPANISH

The two Aurora's: in 1885 at the age of fifteen. Aurora was adored by audiences in every European capital — in 1940, at the age of 70. Aurora was beloved of all dancers and professional people with whom she came into contact. It was this latter Aurora who poignantly remarked in her memoirs: "I look into my mirror and it hardly seems possible that I am that graceful, pretty girl who had so many admirers years and years ago." Her admirers in 1947 were as sincere, if smaller, than those of 1885.

SALUTE TO AURORA

Ruth Page

All American dancers, it seems, must go through a phase of Spanish dancing, and I was no exception to the rule. The bug bit me when I was young and tender. I was in school in New York and every afternoon I slipped away into the glamorous land where Aurora Arriaza held forth in a little studio on 59th Street. She seemed old even then, but oh so wonderful.

Like most Spanish dancing teachers, she didn't talk much. She got up and did the steps in front of us and if we didn't get them, it was our loss, not hers. Unlike most ballet teachers, she adopted the method of letting us *absorb* the dance almost unconsciously, of letting them gradually sink into us without forcing — a matter of feeling entirely. Later I found that teachers in the Orient also used this intuitive method.

In that proud arch of her back, that arrogant way of walking, in the fierce stamping, was a whole new way of movement, and a dignity in which the American *jeune fille*, completely lacked.

I will always be grateful for those afternoons in Aurora's studio. That strange realm seemed more real to me than the drug stores where we met our boy friends after class for a chocolate soda. I was a very impressionable little girl and Aurora definitely impressed and influenced me. Goodbye, dear Aurora and thank you.

RUTH PAGE

Helen Veola

It is many years ago and I was in Paris studying with Virgilio Arriaza who took me to see his sister just arrived from Spain.

Well do I remember my first impression of Aurora, who was later to become my close friend and a big influence in my life.

She danced a zambra and I still recall the lovely picture she made, dressed in some light shimmering stuff, her magnificent dark hair hanging to her ankles and seeming to cover her like a cloak. Her feline grace was displayed at its best in that dance which suited her warm exotic personality.

I owe much to Aurora and it was with a very heavy heart last October that I looked my last on the dear face of my beloved friend who had gone forth to meet her God. May she rest in peace.

HELEN VEOLA

Editor's Preface:

These are the humble words of a proud woman's life. She was a dancer and in her rich lifetime of seventy nine years, she enriched the lives of those who knew her in a way given to few but artists to do.

When I call her both humble and proud, I pose no paradox, I speak whereof I know and recollect as one of her grateful and admiring pupils and friends. How many of us there must have been in those years between 1918 *when she started to teach and the war years, when nothing but a tragic illness prevented that courageous creature from going to her classroom every day.*

In 1936 *Aurora was already a ghost of the famous beauty she had been, no longer able to command her body as only youth can, but she ignored with a veritable Spanish stoicism the agony that crippled her and lived, taught, worked intensely, passionately.*

When I came to her as a pupil in 1936, *she made my way easy, as she has done for innumerable pupils before and since. She not only taught me, she loaned me costumes, found work for me, introduced me to personages influential enough to forward my career as a dancer, gave me a scholarship, advised me, sympathized with me. When I tell my story I tell the story of many, many others to whom Aurora was a similar friend, many who forgot the boon of her friendship, many who never showed her gratitude or even offered thanks. It did not matter to her. She was Aurora; it was her way to dispense largesse like a benevolent goddess of earth.*

That was the life of Aurora, a rich fabric of achievement, proud station, wealth, adventure shot with stoicly repressed sorrow. Aurora lived in a world of security, enchantment, laughter, gayety, colour. She danced on the stages of Europe at a time when a girl of beauty and talent had every chance to capture the imagination of Europe's elite. She was a girl to whom the favours of adoration, rich presents from admirers, friendships with the nobility, fell as easily as so many drops

AURORA ARRIAZA · 1870—1947

DANCER'S LIFE · A SERIAL · CHAPTER 1

Doris Niles

Although it is many years since my sister Cornelia and I climbed the stairs of the old Tuxedo Hall Studio of Aurora Arriaza, it does not seem so far away, perhaps because her lessons have lingered so emphatically. Aurora was tireless and patient beyond words. never dull in class. She often spoke to me of her teacher, Otero of Seville and of her father, Domingo, with affection. From them she had learned the Spanish dance in its best, the classic style, and so she taught it, and I have been forever thankful for it.

Aurora had many friends and devoted pupils, but I always had the feeling that she was quite alone away from her studio. However, she had two devoted little companions during the five years I was with her. Their names were Chino and Indio, two little marmosets from Argentina. How many mornings I arrived for my lessons to see the pets nibbling crumbs and grapes from Maestra's breakfast. She was devoted to them and wept bitterly when either was ill, as was often the case in New York's cold winter.

She was indeed the friend of all Spanish dancers. If one needed new castanets, combs, mantillas, crotalos, cordoves hats, not to speak of affection, advice, sympathy, Aurora could supply it. Aurora found a way to secure these things for her pupils, all of them. I am proud to possess the legacy of Aurora, and I am grateful that it is in my province to pass it on to others.

DORIS NILES

Felicia Sorel

Things about the past rise to the surface of my mind but slowly, but I remember with the greatest ease the magic of certain individuals whose paths I had the great fortune to cross for a short space of time, especially when I was a student. Among the non-practical, non-realistic memories I don't have to pull out of my non-tabulating mind, come a few.

Aurora, endlessly working and teaching; always with castanets in hand, always with eloquent high heeled shoes on eloquent and eager feet, eager and passionately generous in giving to whomever sought, the technique and tradition of the dances of her native Spain, and rightly furious if one did not work hard enough. Many were the muttered imprecations in Spanish . . . Aurora telling me to practice my taconeo "todos las dias" "aivreewhaire—aivrewhaire" (and I did, with an eye peeled for the nearest cop, and much to the amazement and horror of weary and suspicious New Yorkers) . . . Aurora telling me to dance with SAL. That was my introduction to the importance of SALT to a dancer. Aurora had more than her God-given share of that rare and precious mineral.

I want to pay my tribute to all the artists from foreign shores who have made their homes here with us, who have been more than lavish and generous with their talent and themselves.

FELICIA SOREL

of rain falling. How bitter her disenchantment when this world changed! How bathetic her comment in the Memoirs, "It is no longer my world. This is the age of mediocrity." For Aurora a world without admirers, great palaces, great theatres, jewels, magnificent gowns, the caress of the cup, the gentility of a secure society was no world. She never understood it. She followed her way as a teacher of Spanish dancing and ignored the changing world. Even in the fullness of years, how she loved a small glass of wine, the sound of gay music, the laughter of people, many people, movement, gayety, action, that phoenix creature Aurora.

These memoirs were written at the end of her life, when her memory was failing and the events of her life loomed up before her, one period proportionately more important than another. Thus we are doomed to know little about her late and early years as a dancer, because she herself prefers to remember only that rosy middle period, the age of enchantment. This is a curious self-portrait, the memoirs of Aurora Arriaza: she seems to purposefully sketch the outlines and stubbornly refuses to comment upon her own feelings. She prefers to discuss the affairs of her friends and colleagues. Thus is lost, by her own hand, the opportunity to know a personage of dignity, charm and colour. It is therefore only through the medium of her friends and pupils that we can ever really come close to Aurora Arriaza. It is for this pertinent reason that DANCE Magazine prints this lengthy foreword and the affectionate tributes of a quartet of her one-time pupils in introducing Aurora's story.

Acknowledgment must be given to the untiring efforts of Aurora's son, the Count Alexander de Leslie, without whose efforts her memoirs could hardly have been translated and presented to that special world of dance and dancers to whom her name means so much.

To Aurora, then, "Adios y vaya con Dios."

Helen Dzhermolinska

ALL MY LIFE I have been chided by my family for my mania for collecting things, letters, memoranda. I still have the letters my son wrote me forty years ago, the address books of my friends in Russia and Spain, a collection of hundreds of photographs of my long social and theatrical life. Had it not been for the fact that I traveled so much and have mislaid many trunks throughout Europe and had many changes of residence I would now be encumbered with more earthly possessions than I would know what to do with.

As I write these notes in front of me is a small table cloth I embroidered in Russia fifty years ago. This old mania of mine for collecting things has furnished me with much material for these memoirs; in some cases where my memory has failed, some notes from my brother Virgilio and my sister Emerita have helped me.

I was born in Chiclana, in the province of Cadiz, in the boundaries of Mother Spain on the 2nd of December, 1870. When I was only two weeks old my family moved to Sevilla, the cradle of Spanish dancing. My father, Don Domingo Arriaza was one of Spain's great dancing teachers. He married as his second wife my mother, Enriqueta Murga, a descendant of one of Spain's aristocratic families, the Murgas Marqueses of Linares.

My mother was only fourteen years old when she married, and twenty years younger than her husband, yet it turned out to be one of the happiest marriages I have ever known. She had been his pupil; they fell in love and married. They had eight children; only three are living now, my brother Virgilio in Paris, my sister Emerita in Buenos Aires, and I in New York.

My father came from the Basques provinces; his family belonged to the landed country gentry. They owned great tracts of lands; my uncle was for many years the mayor of his town. My father was one of the most remarkable men I have ever known, very serious, and endowed with an indomitable will. He fought in the Carlist wars and once in the course of a single day during a battle he rose from the ranks as a private to Captain. He later became *aide de Campe* to O'Donnell, Duke of Tetuan.

From his earliest childhood he had wanted to become a great dancer, and while that ambition can only be understood by those who lived in Spain at that period, as a great dancer was a figure with great popular appeal, yet children of good family were not allowed to become professional dancers. He became an orphan at an early age, and was left in care of one of his uncles, a high dignitary of the Church, who felt that it would be a disgrace to have a dancer in the family.

He gave orders to the servants that if my father were found dancing he was to be severly punished, and immediately put to bed. But so great was Father's desire to dance that when everyone had gone to sleep he

A family group in 1884. Domingo Arriaza and his family and dancing troupe in a garden in Seville. Domingo Arriaza is the man on the right. Senora Arriaza, the mother of Aurora is the second from the left. Aurora is the kneeling figure. Her sister, Emerita, is the second from the right. The costumes of the era were lavish with madronos, as this photograph reveals.

would arise and practice his steps on the bed to avoid detection. He frequently tore the sheets. So great was the prejudice at that period among the richer class against professional dancing and so great was my father's ambition, that after endless pleas, unable to convince his uncle, my father decided to run away. After undergoing many hardships, he finally managed to enter the Academy of Maestro Guerrero, the great dancing teacher of that period. There as a fellow student he met the then unknown Otero, who later was to acquire international fame as a dancer and teacher. Otero was to become the dancing instructor of the Infantas.

Maestro Otero was for many years my very good friend and that of my family too, a most considerate and earnest teacher, one who has done much for the real Spanish *classic* dance. He was killed by a common thief who entered his house to rob.

While I greatly admired Otero's work, and have no desire to detract from his well deserved fame, I have always felt that Maestro Periset was a better teacher and truer custodian of the great tradition of classic Spanish dance.

One day my father became so proficient, that at Maestro Guerrero's suggestion, he opened his own school, much to the disgust of his aristocratic relatives, who tried to hinder him in every possible way. But, in spite of them he acquired much fame as a teacher, and taught the most exclusive members of the aristocracy. While dancing professionally was considered a disgraceful occupation, social Spanish dancing has always been a desirable social accomplishment in Spain; in fact, the national dance is the Sevillanas and is danced by everyone as the waltz and fox trot are danced in America. The Sevillanas is the oldest and the most typical of all Spanish regional dances. From the Infantas (the Royal Princesses) down to the servants, everyone dances the Sevillanas.

In the beautiful city of Seville they say "*Quien no ha visto Sevilla no ha visto maravilla*" ("he who has not seen Seville has not seen a marvel".) But outside of its beautiful Cathedral and the majestic Giralda Tower which was originally the minaret of the great mosque of the Moors from the days of the Islam rule in Andalusia, one of the most picturesque sights in Seville, are the evening dances in the beautiful patios full of gorgeous plants and fountains, where to the sound of guitars and castanettes graceful shadows move rhythmically in the moonlight or starlight—even to this day.

Los Seises is the dance which is danced before the high altar of the Cathedral, during the last three days of the Carnival after the feast of Corpus Christi, by twelve boys from six to twelve years of age. They dance dressed in the white and blue costumes of the time of Phillip III. It is said that this custom dates from the days when the children of Sevilla danced for joy when the town was at last delivered from the Moors. At one period the Vatican forbid the continuance of this ceremony, but the prayers and protestations became so numerous that the Pope finally agreed that the dance could continue until the old costumes wore out; needless to say they are *never* allowed to wear out; each year new material is added and thus the letter of the law is obeyed and the *dance continues.*

When I was four years of age I began my

Portrait of Don Domingo Arriaza, (circa 1880) founder of an academy of Spanish dance in Cadiz and Seville, and director of the Arriaza company which was one of the first to bring classic Spanish dance to Europe in the late 19th century.

Aurora Arriaza in authentic Moorish costume, taken in a corner of the Alhambra in Granada, on a visit to her native land in 1900.

dancing studies with my father and I studied until I was thirteen. He was a hard task master. I still remember to this day, the pains and aches of my muscles due to the incessant exercises. Day after day, he made me go over and over the most intricate steps, until I was so weary I could hardly stand up. Times have changed. Today my pupils come to me wishing to learn to dance in three lessons. Young people do not seem to realize that continual practice and attention to any craft is the price one has to pay for success, and *this is the reason why we have few great dancers today.* Provided that one has the divine spark, dancing is the result of continual intelligent application; one must have an indefatigable desire to succeed and this can only be achieved by hard work and patience.

My father became quite popular as a dancing teacher. One of his pupils later obtained international fame, although she really was never a great dancer. Her name was Carmen Duse, who created such a furor in America as the legendary Carmencita. Her portrait was painted by Sargent, who introduced her to the most exclusive circles of American society. Much publicized, she toured Europe. After my marriage, I once met Carmencita in London at a party which Sargent gave. She was then living with the leader of her orchestra, a guitarist whom she later married. She was still earning large sums of money and received magnificent gifts of jewelry from admirers. She was desperately in love with her husband, who disappeared with her funds and jewelry. Again later I met her in Russia when she came to visit me at my house, and told me that after her unfortunate marriage everything had gone wrong. After her husband abandoned her she felt the world had come to an end. She fell ill and penniless in Russia and the Count deLeslie and I and others tried to help her. She returned to dance but times had changed (to say nothing of her own strength) and she was not successful. She was unfortunately a temperamental and impetuous woman. I have heard that she went to Buenos Aires, where at first she ran a small cafe and lived in a very modest manner. Later bad luck again pursued her tragic destiny and in her later years, she became a servant to some actress who had befriended her. I believe that she passed away a year ago or so. And that was the great Carmencita, idol of three (3) continents. When I think of all the great figures of the past that I have known personally, great rulers, artists of renowned fame, whose future seemed so assured, who seemed so well cushioned against the darts of misfortune and who have ended their days so miserably, I wonder whether we realize that nothing is more insecure than security.

To return to my youth, at my father's Academy impresarios from all over the world came to seek talents, as they have come to Spain since the days of Rome. The demand for artists was so great that father became convinced that the fame of Spanish dancing was spreading throughout the world and he decided to take advantage of the opportunity to travel and see the world. He formed a troupe of girls, carefully chosen among his best pupils, and in spite of my youth, I was the leading dancer in the group.

The act was a great success. We toured Europe playing in the greatest theatres of France, Germany, Belgium, Austria, Hungary, Poland, Sweden, Norway, and Denmark.

In Paris we danced at the Elysee for the President of the French Republic, for the Ex-Queen Isabella II, for the Prince of Wales who later became quite friendly with me, as he had been a boon companion of my husband in his gay Parisian days. Then I also met for the first time la Belle Otero, who took lessons from my father, and the famous Tortajada, Maria la Bella and many others whose names escape me now after so many years.

As my father was well acquainted with the Spanish Aristocracy and my mother was related to many of its members, we had open house in many of the Spanish Embassies throughout Europe. I particularly remember the Marquis of Guel and his charming wife who took a great liking to me and whenever in Sweden I always stayed in their home. I recall a large party that Marquis de Guel arranged for charity. It was held in a huge Circus; invitations were sent to the elite of Stockholm, and I never in my young life had so many people greet me. It was a masked affair and they came costumed as organ grinders, gypsies, etc. I sat in the Ambassador's booth together with the Marquis and his wife, all of us dressed in regional Spanish Costume, selling Spanish wines and trinkets.

It was in Stockholm that I met for the first time that charming King of Sweden, Oscar II, whom I was destined to meet many times later. He spoke Spanish remarkably well, and told me many interesting anecdotes of adventures that had occured to him in Spain. One that I recall particularly happened to him while he was visiting the great Tobacco factory in Seville, immortalized in story by Prosper Merimee in his "Carmen". He always traveled incognito, and his appearance was very simple; rarely did anyone ever guess who he was. He was extremely tall with white hair and slightly bald, and as he came close to one of the girls in the factory, she remarked aloud to her friends in the untranslatable language of the Sevillana,

"Look at the darling baby, how short is his hair! Come on baby, I am going to baptise you". Saying which, she emptied a large jug of water on the august cranium of the King of Sweden.

The King told me this story with great relish as the most amusing adventure that had ever happened to him. He said he was

(Please turn to page 32)

William Rader, Hollywood

Doris Niles and Serge Leslie in their Los Angeles home expressing joy over the last shipment of costumes, playbills and the books to arrive from Belgium, where they were forced to abandon them when War broke out in 1940.

THE MIRACLE LIBRARY

by PAUL V. FRANCIS

in two parts—PART 2—THE COLLECTION SURVEYED

PEOPLE interested in reading about the dance are familiar with Beaumont's "A Bibliography of Dancing" and Paul Magriel's book of the same name. I am sure that many of you, as I have often done myself, spent many hours going through these interesting and fascinating books reading descriptions of volumes which because of their very rarity we probably would never have a chance of seeing.

The library of Doris Niles and Serge Leslie contains a great many of the books indexed by both Beaumont and Magriel. As noted in Chapter I of the story, Serge has worked with Cyril Beaumont through the years and Mr. Beaumont has used this splendid library very often for research in preparing his fine books on the dance.

The library is divided into sections as follows:

a. Historical Books on the Dance
b. Books on Technique and related subjects
c. Music — Costumes
d. Libretti
e. Programs of Historical interest
f. Maquettes, playbills, designs, drawings
g. Critiques of important Paris premieres

I shall touch lightly on some of the more important books in the library in the following pages. I cannot give an analysis of any one book; my purpose here is to list certain outstanding books and in passing give you some idea of the scope of this famous collection.

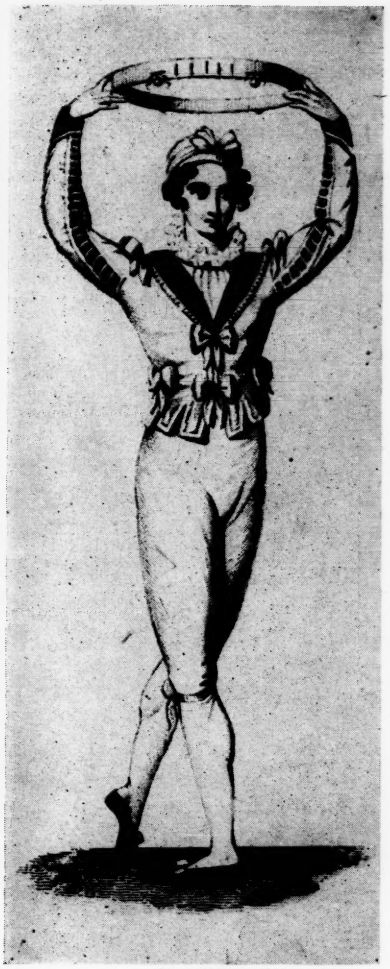


photo: William Rader, Hollywood

Kellem Tomlinson's "The Art of Dancing" (London, 1744) 2nd edition. This plate XIV is one of the 37 full page copper plate engravings, beautifully coloured by hand at the time of publication. These drawings are executed by various artists, of which those of H. Fletcher and G. Vandergucht seem to be the most remarkable.

Plate number 22 from Theleur's "Letters on Dancing" (1831) from the Niles-Leslie Library. The author classifies this as the 5th position of the arms, and calls it the grand or highest position of the arms and suggests that it never be used unless to express grandeur, extreme voluptuousness, or in grouping. The four other positions were considered sufficient for all other ordinary purposes.

Gustave Desrat in his "Dictionaire de la Danse" cites "Le Blason des Danses" of Guillaume Paradin published in 1566 as being the first printed book on dance instruction. Actually this work cannot qualify as an instruction manual or as a history; in truth, it is mainly a religious diatribe against all forms of the dance. It has historical interest, however, because of the information it gives regarding dancing of the time.

"Ballets Anciens et Modernes" by Pere Menestrier, a learned Jesuit scholar, published by Rene Guignard in 1682 is, as far as can be ascertained by research, the first real history of the dance. This book is of the original edition in old calf binding.

One of the first Italian books on the dance is the "Trattato des Ballo Nobile" by Giambatista Duport published in Naples in 1728. It is primarily a history although it contains chapters on technique illustrated by symbols from Feuillet's "Choreographie".

The next great milestone in dance books is "La Danse Ancienne et Moderne" by de Cahusac, member of the Academie Royale de Belles-Lettres of Prussia and dated 1754. This work is commonly found in three volumes, although the Doris Niles-Serge Leslie Library contains a copy of the three volumes bound as one book. The work of de Cahusac is important. There are notes on Marie Salle and many other artists of the early 18th century. Even though he is of an earlier period than the great Noverre he has tried to point out in his work the way and manner in which Ballet and Opera should be directed.

J. G. Noverre — as Carlos Fischer so aptly remarked about Louis Bouquet, "Here is a name that resounds." Noverre, friend of David Garrick, befriended by Marie Antoinette, an author of encompassing vision and great ability. The library has some beautiful first editions of his works, such as "Lettres sur la Danse et sur les Ballets" dated 1760; "Lettres sur les arts Imitateurs" (two volumes) dated 1803; "Lettres a un Artist sur les Fetes Publique" dated 9th year of the Republic, a very rare

William Rader, Hollywood

monograph. Then there is a Biography written by Edwin Noverre published in London 1882, a beautiful book by Andre Levinson and several original programs of Noverre's ballets which are in the libretti section of the library.

"De La Saltation Theatrale" by de L'Aulnaye, dated 1790, merits special attention for the very lucid way in which the author explains the various categories of the dance as practiced by the ancient Greeks. The art of pantomime ranked first, and above all dances were sautéd or jumped. This is parallel to the Chinese conception as pointed out by Adrien de La Fage in his two volume history of Music and Dancing. The text of de L'Aulnaye's book is illustrated by nine hand colored plates of actors, bouffons and dancers. It is beautifully bound, truly a wonderful example of bookbinding art, and a mine of information of historical value.

In 1825, A. A. Baron's book in two parts "Lettres et Entretiens sur la danse" and "Lettres a Sophie sur la danse" was published. M. Baron was a gifted amateur of the time when the word "amateur" connoted something more noble than the meaning attaching to it today. His style is charming and he had a great love for the theatre, opera and the dance. In the "Letters to Sophie" he reviews many volumes on the dance and commends certain of them for further study. Serious works fare well under his criticism except the treatises on "choreographic notation". Noverre ignored the existance of these books but M. Baron undoubtedly had to study them in his youth and alludes to them as 'vilain grimoires' (vile magic books).

Castil-Blaze is the author of "La Danse et les Ballets" dated 1832, and "L'Academie Imperiale de Musique..." dated 1855 (in two volumes). These works and the book by Baron should be translated, not only because they have a great deal of pertinent information to give us, but rather, and I believe more important, because of the charm and infectious gaiety of these two men as they discussed an art they understood and loved.

A name that looms impressively in the development of the dance is that of Anton August Bournonville. In 1848 he began a history of his work and travels which is most interesting as it presents much information on his life but also a wonderful picture of the theatre in Denmark, France and Russia and the various opera houses in which he worked. This book "Mit Theatreliv" eventually reached five volumes, the last being published in 1877; companion volumes, though not in the series, are "Danske Theatrefarhold" dated 1866 and "Det Koneglige Danske Theatre" dated 1849. These works combined with several written by Charlotte Bournonville, have never been translated into French or English. It would make a most interesting project for an ambitious writer and I am sure every historian of the dance would be delighted to have these books made available for them.

The period between 1890 and 1900 saw the publication of several very important books. Vuillier's "La Danse" dated 1898 was published by Hachette, bound in full blue maroquin and elaborately decorated in plate gilding. It is truly a beautiful book and not nearly as fully appreciated as it should be. The dance

(please turn to page 33)

CONTINENTAL

One Year in Occupied Germany

by LILLIAN MOORE

"If you take this job, you must be prepared to dance anywhere from the corridor of a hospital to the stage of the Berlin State Opera House," warned the New York representative of Army Special Services. I had already toured the Pacific with a USO musical, so I knew more or less what to expect, and the corridor of a hospital seemed quite probable. But the Berlin State Opera? There, I was decidedly skeptical. I didn't suspect that before I returned to the United States I would dance not only there, but in Vienna's Konzerthaus, the Austrian equivalent of Carnegie Hall.

Just a few short weeks after the prophetic interview, I landed in Germany, equipped with 36 pairs of toe shoes, plenty of black net tights (something for the boys!), a briefcase full of assorted music, a fat German dictionary, and a tourist's burning curiosity about my new surroundings. For the tourist in me, the beginning could not have been more auspicious. I learned that I was to join a small show which was already touring southern Bavaria, and my first stop would be Garmisch, a resort high in the Alps, where the 1936 Winter Olympics had been held. It was a veritable paradise of a place.

The little show, *Once Over Lightly*, consisted of two other American girls (a singer and a concert pianist) and an orchestra of seven GI's who cherished the fond idea that they were advanced exponents of be-bop. But the pianist, Carolyn Gray, turned out to be an expert musician who had appeared as soloist with André Kostalanetz and had accompanied Lily Pons, so my worries about music were at an end, and I settled down to enjoy the strange, fascinating new country.

My introduction to the vehicle in which we were to travel came as somewhat of a shock. In the States, of course, one went by train. In the Pacific I had become accustomed to planes. Here in Europe, we were to lumber along in a clumsy, bouncing, two-and-a-half ton truck. I never got used to it, even after a year of jolting along over the beautiful express-highway *autobahns* and the more picturesque but rough, narrow, cobble-stoned, medieval connecting roads of Germany.

I became quite an expert on European roads, because *Once Over Lightly* travelled the length and breadth of Germany, Austria, Belgium, and France. We visited the big capitals like Vienna and Paris, Frankfurt and Berlin, but we also went to innumerable little hamlets tucked away in the hills. The *Bads* we played! Every tiny German resort town is dignified by the prefix *Bad*, signifying the curative affect of the local waters: Bad Homburg, Bad Reichenhall, Bad Nauheim, Bad Mergantheim, Bad Kissingen, Bad Kitzingen,

The author of this story in three representative spots in the more decorative places of central Europe: (top, left) In the gardens of the Schonbrunn Palace, near Vienna; (bottom, left) they are still using this mode of transportation in Bavaria!; and (right) at Garmisch, the Bavarian Alps, Germany.

ADVENTURE

with an American Dancer

Baden-Baden- and so on *ad infinitum!* We visited them all.

In Bayreuth, home of the great composer Richard Wagner and site of the famous music festivals which he inaugurated, I danced down the hospital corridor, as predicted. We were booked to entertain the patients of an enormous American Army hospital situated high on a hill, overlooking the *Festspielhaus* (the theatre where the Wagner festivals are held) and the little town of Bayreuth. Resting one evening after a hectic day which had included five exhausting performances, on the hard, polished, slippery corridor floors (yes, I had been warned!) we began to ask questions about the history of the place. It turned out to be Hitler's famous "baby factory", where any girl who undertook voluntary, unmarried motherhood, in order to provide more cannon-fodder for her "fuehrer and fatherland", was sent to receive free treatment and care.

For years I had dreamed of seeing Salzburg, the beautiful little Austrian town where Mozart was born, and where music festivals are held each year in his honor. Perhaps some day I might even dance there! Dance there I did, but under circumstances which were somewhat disillusioning. Our performance took place in the attic of a small building in the *Kaserne*, a permanent army camp on the outskirts of the town, and the space which served as a stage was so small that in a leap I would have touched the ceiling and also crashed through the opposite wing!

I saw the Salzburg Festival Theatre from the outside. When the music performances began, we were far away in Bad Mergentheim or Bad Kissingen or some other remote village. A few weeks later, however, we were cheered by a chance to appear in Berlin.

The former capitol of Germany, in spite of the terrible devastation wrought by Allied bombers, is still a fascinating city, full of cultural activity and stimulating life. During our fortnight of appearances for American audiences there, our little show had such an excellent reception that we were accorded the signal honor of an invitation to appear as the American portion of an international program, sponsored by the French government, to be held at the Berlin State Opera House! The second prediction of the Special Service officer was actually coming true.

In the meantime, we had to fill an engagement in Bremerhaven, a port on the North Sea, all the way across both the Russian and British zones from Berlin. When we were ready to return to the capital, the three girls decided to go by sleeper in order to have an extra day of rehearsal on the stage of the opera house, which we had seen only from the auditorium. The boys of the orchestra were to follow the next day, in the truck, bringing our costumes, properties, and the musical instruments.

We three arrived in Berlin rested and refreshed after a good night's sleep on the train, but when evening came, the soldier musicians had not appeared. A telephone call revealed that they had been delayed by some difficulty about their "orders", the military papers without which it is impossible for a soldier to travel in Germany, especially when he has to cross a zone controlled by another power. It was now Thursday evening, and our gala performance was scheduled for Saturday. By Friday night the men still had not arrived, but we refused to worry, realizing that a truck trip across half of Germany is no matter of two or three hours. Only when they had not showed up by noon on Saturday, the day of the performance, did we become really anxious. And just then, we had word of them.

The truck had broken down near Hanover, in the middle of the British zone, early Friday morning, and they had waited by the side of the *autobahn* for eighteen hours before an American wrecking car had rescued them and hauled them back to Bremen. There they had explained their plight, and the importance of their scheduled performance in Berlin, to the local Special Service officer. This was long before the days of the "Airlift", but, realizing the urgency of the situation, he actually chartered a plane, which was to bring our little GI orchestra into Templehof Airport by four o'clock that afternoon.

My personal anxiety was still not at an end, for I had left my precious and very necessary *tutu* in the truck, and was sure that in the general excitement it would be forgotten. I had almost reconciled myself to the idea of not dancing at all, when the men arrived. Much to my amazement and relief, I found that our efficient, eighteen-year-old manager, Corporal Leonard Casper, had remembered the *tutu* in spite of his preoccupation with the transportation of all the various parts of his own set of drums.

After so much preliminary excitement the performance itself might have seemed a letdown, had it not been for the stimulating experience of appearing on the same program with French opera stars, Scottish Highlanders, Russian character dancers, and German artists of the State Opera Ballet.

Berlin was one of the most fertile fields for the enjoyment of my particular hobby, searching out rare and unusual books on ballet and old prints of dancers. It was in Italy, however, that I found my special prize, a lovely old lithograph of the American ballerina August Maywood, of Philadelphia, who went to Europe in 1839 and became one of the most

continued on page 40

Einmalige Wiederholung Sonntag, 27. Juni, 20 Uhr, Großer Konzerthaussaal
20 Uhr
II. INTERNATIONALES MUSIK
DER WIENER KONZERTHAUSGESELLSCHAFT
Fest des Tanz

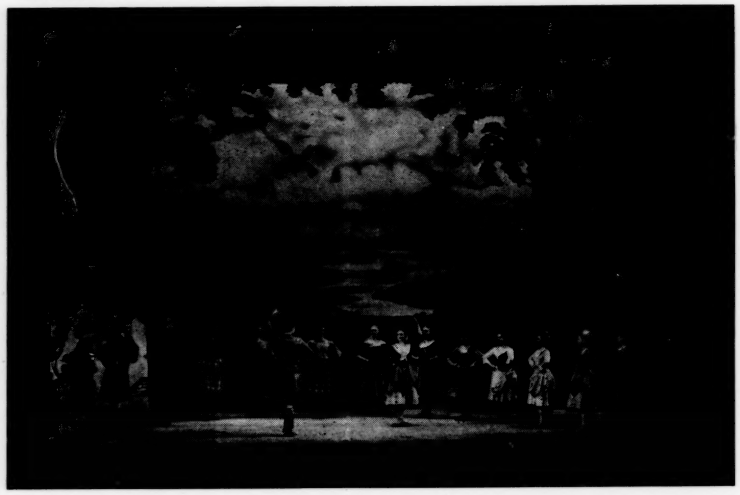
Miss Moore posed in front of the poster outside the Konzerthaus in Vienna which announced that she was to share the bill with Harald Kreutzberg (and others) on the Dance Festival of the International Music Festival held in Vienna on June 27, 1948.

Lillian Moore in the "Tritsch-Tratsch Polka", danced at the International Music Festival, Vienna, Austria, 1948, one of the highlights of her central European tour.

PASTORAL DIVERTISSEMENT
from Two Rural Sketches

a simple MODERN dance, suited to either classroom or concert stage

This dance is designed as an introduction to CONTROL of the TORSO — for those who are farsighted enough to recognize the value of such technic in the changing demands of the theatre for dancers with a modern technic.



Groups from the musical comedies (above) FINIAN'S RAINBOW and below (BRIGADOON) which employ dancers with a knowledge of modern dance. One of the requisites in auditioning for shows like these is a knowledge of the kind of movement outlined in the accompanying PASTORAL DIVERTISSEMENT.

DANCERS who audition for musical comedies on Broadway TODAY find that knowledge of MODERN dance, of mastery of the torso or middle body, invaluable, in fact, imperative in the getting of a JOB! Such musicals as BRIGADOON and FINIAN'S RAINBOW, others like LOVE LIFE, MAGDALENA, ALLEGRO find the modern dancer to the FORE.

For the TEACHER:

PASTORAL DIVERTISSEMENT is useful with beginners because it develops control of the torso, balance and sustained movement, all of which are lacking in many dancers, and least developed in other forms of dance. It is also good for the handicapped with foot trouble — no running, no jumping — only a few walking steps at the end. It is short enough to be taught in a few class lessons.

By
MARY JANE HUNGERFORD
Ph. D.

PASTORAL DIVERTISSEMENT is part 1 of *Two Rural Sketches.* The music is 16 measures of 3-2 time, played rather slowly. Any number of dancers may do it from one (solo) to the maximum of space allowed by the stage on which it is performed. It is *best for a group of from 6 to* 10.

Each is seated with legs crossed, the L. in front of R., hands on ankles, elbows bent between knees, body bent forward and head low over feet. (*Illustration* No. 1)

Measure 1

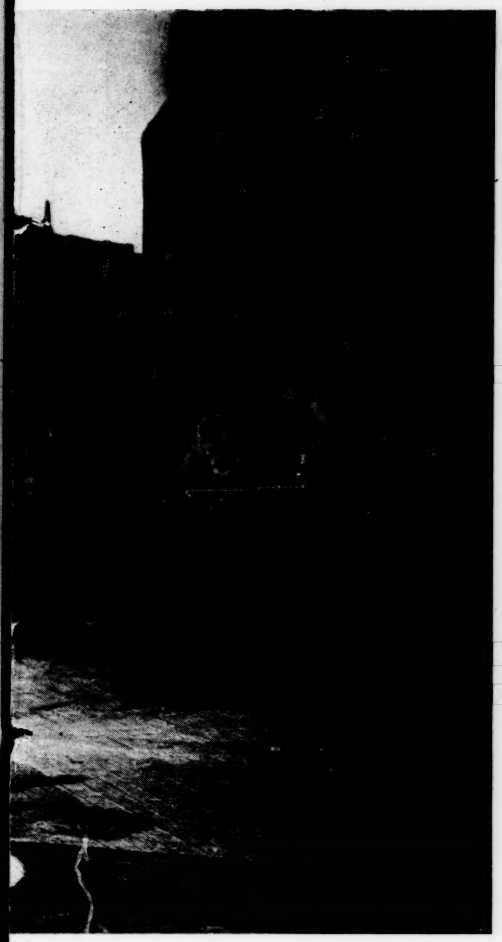
Head and torso swing with a wide circular movement to the right, then back with face to the ceiling, sustained action.

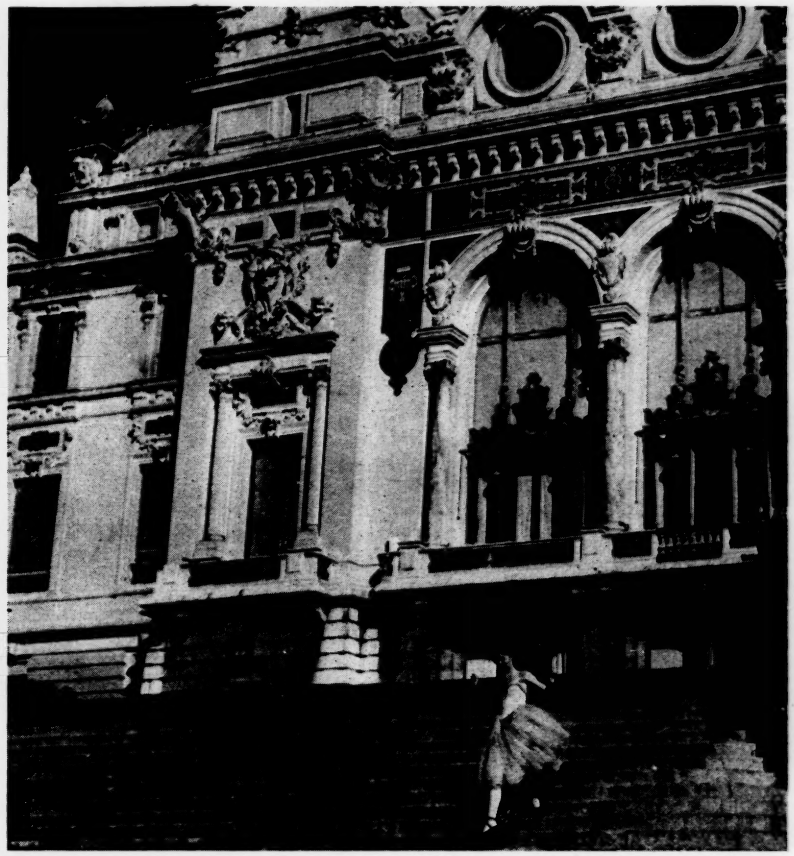
Measure 2

Head and torso continue to swing, now moving left and return to starting point, having made complete circle with slow, steady movement.

Measure 3

During the first three counts (1, and 2) the head and torso continue the swing to the R, while L shoulder lifts and L arm is raised with elbow at a R angle, the forearm parallel to the ceiling, thus expanding the L side of the ribcage. The face turns L and up (*Illustration* No. 2). During the last 3 counts (and, 3, and) L elbow straightens (*Illustration* No. 3) and the arm lowers until the L hand touches the floor, centering the torso which is again bent low between the knees and levelling the shoulders (*Illustration* No. 1).





The ballet becomes reality. The little dancer, driven by the implacable RED SHOES, flies from the theatre (the Opera House in Monte Carlo) to her death.

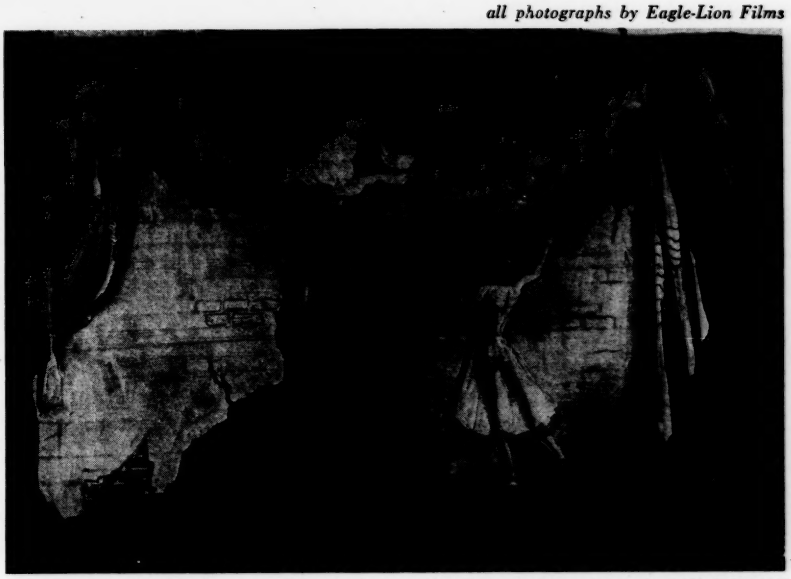
all photographs by Eagle-Lion Films

Reviewed by
W. G. RAFFÉ

RED SHOES takes its title from the famous Hans Christian Andersen fairy tale. Although this is the first full length, all-ballet film to be produced anywhere, it is by no means exclusively for ballet fans. The director's main ideas were to trace in "real life" the "urge to dance" that belonged to the shoes made by the evil shoemaker of the fairy tale ballet, while presenting also a ballet on the same theme. These two themes interweave through the film, which offers an occasional nostalgic glimpse of famous ballets.

The production by The Archers, in association with the J. Arthur Rank Organization, was controlled by Michael Powell and Emeric Pressburger, who wrote the story. It is clear to those who know their 20th century ballet history that Lermontov, the impresario, is partly based on the character of Diaghileff, and on his relations with the companies. One here imagines many talks with Massine, perusal of certain books and even of some unpublished mss.

(*Please turn to page* 36)



The Crack in the Wall — one of the designs of Hein Heckroth for the ballet "Red Shoes" in the RED SHOES film.

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MIXERS

Recipes for Successful Dance Parties

There is nothing so flat as yesterday's soda pop — except perhaps a dance party without Mixers. Even a sprinkling of wistful sitters-out can dampen the whole atmosphere. So it behooves anyone who is charged with the success of a dance to have a store of sure-fire Mixers at his command — to weld the crowd into one big, happy group.

We asked two of the country's foremost authorities on Mixers and Cotillions, Oscar Duryea and Lillafrances Viles, if they would share some of their top ballroom party ideas with us. Both of them graciously came through with some products of their ingenuity. The Duryea Mixers are slanted for adult parties, and the Viles Mixers are intended for children's groups.

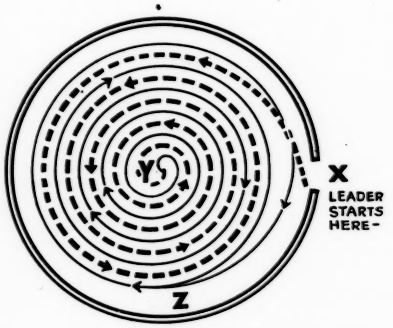
Just one word of admonition — unnecessary if you have had lots of experience as a Master of Ceremonies — but vital if you are something of a neophyte. There is a fine knack to running off a Mixer. The leader must have absolute command of his material. He must fuse himself into the action, indicating with his words, his gestures and his own enthusiasm the pattern of the movement. And remember that during all CALLS the music must be subdued so that your voice is distinctly audible.

COTILLION FIGURE — WEAVING THE BASKET

By OSCAR DURYEA

In Cotillion figures all are seated in couples, the lady first, then her partner, and in that order all around the room. The leader calls up several couples. They dance; in this figure a Waltz. On a signal from the leader the music plays *very softly*, the leader instructs the dancing couples to choose new partners from the *seated couples*, the lady a gentleman, the gentleman a lady. This should double the number of couples dancing. This is repeated until all the couples are dancing. On signal the music plays softly, and dancers are instructed to clasp hands and to form a large circle all around the room, facing the center. *All ladies* are at the right of their partners.

CALL: *All ladies step one pace forward facing center, clasp hands, raise nearly shoulder high; all men step forward on left side of partners, men put hands under the ladies' clasped hands, men all clasp hands in front of ladies and under their arms.*



The continuous circle thus formed is now "broken" at one point by the leader by unclasping the hands of a lady and a gentleman at that one point only. He reclasps them with their next in line in such a way that the continuous circle is "broken" at that one point only. Leader stops music now and cautions all *Not to let go of hands*, and to take *very short steps* to right side sideways, when the music starts again. Music now plays a medium time *Fox Trot*. Leader is at the point where the line was "broken" and clasps the arm of the lady to him at the "broken" point of the line and gradually leads the circular line into closely woven concentric circles with the leader, at the finale, at the inside point.

Leader again cautions couples *not to let go of hands*, instructs ladies to raise hands high, but *DON'T LET GO*. Men put heads underneath with clasped hands behind the backs of the ladies and *DON'T LET GO*. Men remain in place with *clasped hands*. Leader *reverses* ladies and gently leads them out of the circle. When the last lady is out of the circle, leader

unclasps her hand from the hand of the gentleman who is holding it, then leads the ladies in a continuous circle around outside the men.

CALL: *Gentlemen find a new partner.*
All dance.
If another Cotillion figure is to be given, the gentlemen lead their present partners back to *their original seats,* excuse themselves and return to *their original* partners and *their original seats.*

A MIXER WITH PROPERTIES
By OSCAR DURYEA

PROPERTIES: Get *small* paper plates for the number expected at the dance. (If possible, white for the men, colored ones for the ladies). Number the plates with colored crayons with two corresponding numerals, so that the numbers on the white and colored plates can be matched. Two *ones,* two *twos,* two *threes,* etc.

Blow Whistle. CALL: *All Fox Trot.*

Blow Whistle. CALL: *Halt.*

Direct all ladies to group around leader, who has the colored numbered plates. Leader throws the plates, *several at a time,* in the air above the grouped ladies, who try to catch them. The number on the plate each succeeds in catching becomes that lady's number. Follow the same routine with the grouped men *on the opposite side of the room.* Ladies and gentlemen match numbers, and the pairs all dance with their new partners.

A Lucky Number variation on this dance may be done by drawing one or several numbers out of a hat. Both partners having the lucky numbers receive gifts. Gifts are given only to matched numbered couples. This necessitates finding the right numbered partner in order to qualify for a gift.

A FAVOR DANCE
"BEAU (BOW) AND BELLE (BELL)"
By LILLAFRANCES VILES

CALL: *Whom do you consider the Belle of the Ball?*
Boys favor a partner with small bell with ribbon attached, for girl to wear on wrist, in hair, on belt, etc., etc.
They dance.

CALL: *Who is your Beau?*
Girls favor a boy with small ribbon bow attached to straight pin, with or without a fancy head. (Girls should be instructed to pin bow on boy's left lapel, over his heart.
They dance.
If you wish a third matching of partners, ask boys and girls to seek partner having same color bow or ribbon on the bell or bow.

Use suitable music such as *"Bells are Ringin' for Me and My Gal", "After the Ball is Over", "Jingle Bells", "Serenade of the Bells"* etc. etc.

Note: Bells are at 5 and 10c stores around November (used on Christmas packages). I prefer even a smaller size, such as costumers might use on costumes; and get them wholesale (by the gross or ½ gross) in silver and gold).

This Bow and Bell dance utilizes an easy, simple, inexpensive favor or souvenir, with the chance to let one favor work three different dances.

A MIXER WITH PROPERTIES
"BLIND DATE"
By LILLAFRANCES VILES

Tear months from calendars (from various years, if possible) and give half of each month to girls, other half to boys. They match and dance.

Then ask for the oldest month (month and year) and issue a small prize. Suggestions: tiny date book, box of stuffed dates — or if used near the New Year, a calendar for the current year, or a diary.

For music use medley of airs such as "Winter Wonderland" for January; Sweetheart music for February; Irish Airs for March; "April Showers" for April, etc. etc.

By using above music an elimination can be run off, announcing (for instance after "Winter Wonderland") that all those with a January date retire to the side-lines. Next play snatches from Marches or "Yankee Doodle Dandy" and announce that those with July dates retire, etc.

Or when music stops you can ask entire group to tell what month is to be eliminated. This gives an opportunity for those who are watching (such as at family nights at churches, clubs, etc.) to play the game, by noticing the music and being ready to call the right month.

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Aurora Arriaza: An Autobiography

continued from page 21

a great lover of Spain and preferred it to any other country. Before I left Stockholm, he sent me a lovely piece of jewelry.

Afterwards we visited Denmark, Norway and Poland. We were received everywhere with open arms, particularly by the Spanish representatives, who were nearly all family friends, and by enthusiastic audiences to whom the dances of Spain were a revelation, for it must be remembered that we, the company of Senor Arriaza, were actual pioneers seen in all these lands.

In Holland I received several offers of marriage, from important people, but my father felt I was too young to consider any match. The most important admirer I had at this epoch was in Stockholm, a very wealthy and influential publisher named Jacobson, showered me with flowers and presents and followed me through Europe insisting that I marry him. Again for various reasons his offer was declined.

MY LIFE IN RUSSIA

Of all the happy memories that I have had in a life of more than seventy years, none surpass my life in what was Russia. These are my pleasantest recollection of a beautiful life.

To me the Russia of the past, was a second birthplace; there I married and there my son was born. Nowhere throughout my career have I found such courteous and appreciative audiences. The Russian aristocracy into which I married was one of the finest in the world; their splendor, their generosity, their sympathy and chivalry has seldom been equalled by any other nobilities. They were truly *grand seigneirs*, but how low have the mightly fallen. Throughout the world, many live in the utmost penury; these last representatives of those great families courageously toil with the memory of past grandeurs and the pathetic hope that the tide may change.

When we reached St. Petersburgh we were booked into the Operatic Theatre of Nemetin. We were the first Spanish troupe that had ever reached Russia and we were a sensation. But the great doors were really opened to us by that dear old friend and distant relative of my mother, the Marques of Campo Sagrado, who was then the Spanish Ambassador to Russia. He was a remarkable character, very fat, a great gambler, always in debt and after living fifteen years in Russia he told me that all that he knew of Russian, was to tell his coachman; "to the right" or "to the left." He introduced us to the Grand Duke Nicholas Nicholaevitch the uncle of the late Tzar. The Grand Duke, who had lived in Spain where he owned land, was a great admirer of Spain and all Spanish arts. He took a great fancy to me and sent me marvelous baskets of flowers and valuable presents.

★

to be continued

The Miracle Library

continued from page 23

histories of Raoul Charbonnel and Henri de Soria and the historic "Essai sur l'Orchestrique Grecque" by Maurice Emmanuel are of this period. "Nash Balet" by Alexander Plescheev published in Russia in 1899 is without doubt one of the really important books on the dance and is unfortunately little known.

I would like to give a more complete analysis of historical books in this library if space permitted but as long as I cannot at this time, let us turn to some of the other items in this library.

Have you ever held a letter in your hand written by Taglioni? A program of the first performance of Giselle or the libretto of a ballet by Noverre with notations written in his own hand? This library has treasures like these. There are books in this library that are not listed by either Beaumont or Magriel for the simple reason that there was no copy available at the time either of these fine bibliographies were prepared. Serge Leslie says that in his opinion there are probably many books on the dance still undiscovered. He cites examples where he found books which had been written and published in France and lost completely until a copy was found in Spain or Italy.

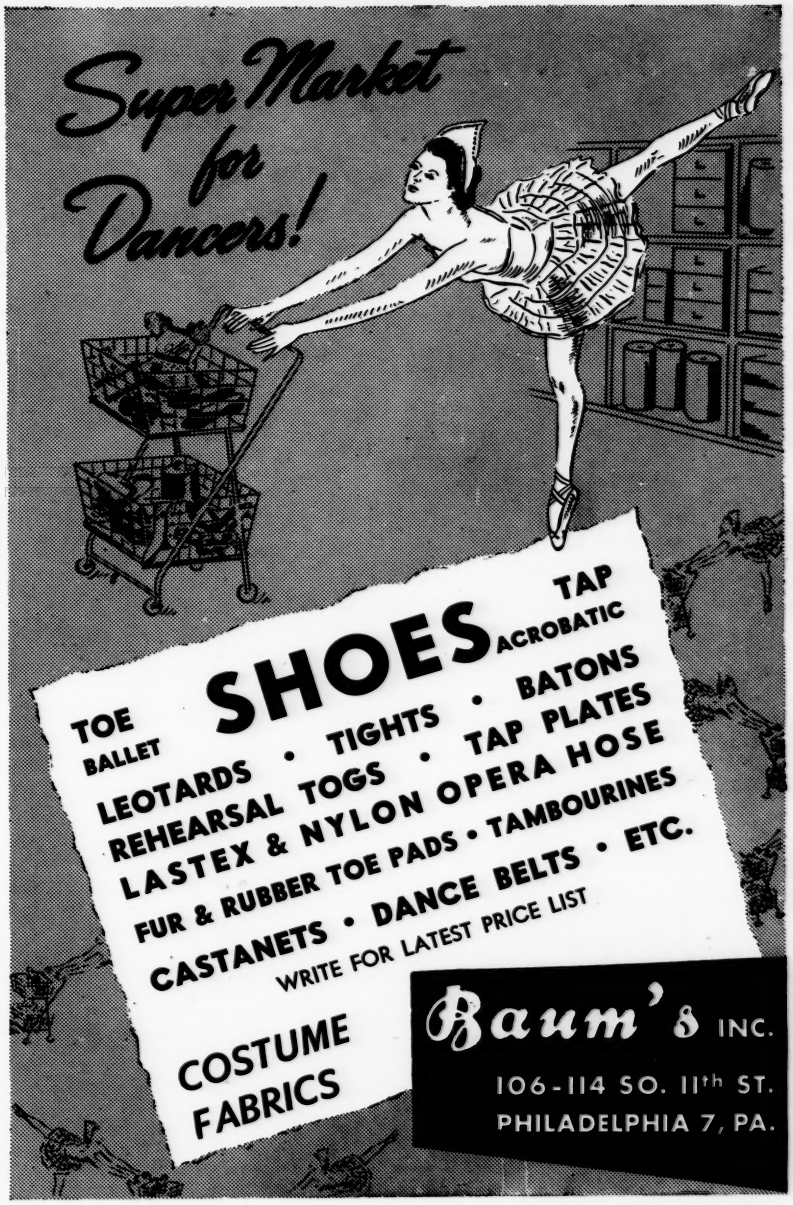
Book collecting is an interesting pastime but it takes two important ingredients to make it a success—first, unsurpassable patience and secondly, a phenomenal memory.

Up until the 1930's Europe was a paradise for collectors of dance books. There was no great interest in America in dance books. A few students of the dance did collect books on the dance but their effect was not felt in the European market. Naturally the collectors on the spot, i. e. Serge Leslie, Cyril Beaumont, Andre Levinson and Walter Toscanini, to name the most important, were all shrewd buyers and the prices stayed low. It was not until after 1933, and the great rebirth of interest in the dance in America, that America began to be felt in the world book market and the drain started which naturally ended with our booksellers trying to corner the market quickly. American dollars are potent but injudicious use of them caused the prices on dance books to rise to amazing heights.

But to get back to our discussion of dance books, without wishing to be disrespectful to the memory of either Noverre or Baron, if we are to cite the important works of the 16th and 17th centuries it is indispensable that we count the "Vilains Grimoires" and their sisterbooks on technique, for these comprise the major part of the works of this period.

The Italian Renaissance of the dance, instead of concluding with a few feeble gleams, closed with two of the most magnificent works of any period in the history of the dance, Fabritio Caroso's "Il Ballarino" dated 1581, and Cesar Negri's "Il Gratie D'Amore" dated 1602. The first volume is in full ancient vellum and the second in full brown Moroccan leather with beautiful gold decorations.

1700 is the date of Feuillet's "Choregraphie"



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the first important dance work of this period. The companion to this is Pecourt's "Receuils de Danse" also published in 1700. These books are in large format. In 1706 Feuillet started publication of a series of smaller books called "Contra Danses" and continued this series for eight years by bringing out a volume yearly. The Feuillet theory of dance notation inspired a great deal of interest not only in France but in most of the countries of Europe. John

photos: William Rader, Hollywood

Illustrations from antique volumes in the Serge Leslie-Doris Niles collection. (upper left) Frontispiece from Feuillet's "Recueil de Contre-danses", published 1706; (upper right) illustration from Berchoux's "La Danse", published 1806; (lower left) illustration from Albert's "L'Art de Danser", published 1834; and (lower right) frontispiece of Ferriol's "Reglas Utiles", published 1745.

Weaver made a translation of the "Choregraphie" under the title "Orchesographie or Art of Dancing" which was published in London in 1706.

The name of Pierre Rameau is undoubtedly one of the most widely publicized of writers and teachers of the dance and he has left us two very important books. His "Le Maitre a Danser", (1725) has been widely translated, and his "Danses Dé Ville" also dated 1725 is purely a work on choregraphic notation. This library also has the second edition of the translation of "Le Maitre a Danser" by John Essex published in 1731. As widely read and cited as Rameau is, he is overshadowed by "The Art of Dancing" by Kellom Tomlinson, in three volumes, published in 1744. This is a very beautifully conceived work and most informative. The descriptions by Tomlinson are longer and even more obtuse than those of Rameau, but in spite of this fact the series of hand colored plates give position and movement with an exactitude that no other book of the 18th century reached. Of course Tomlinson was a dancer, and a very good one, and brought his dance trained mind to his subject.

Perhaps the two most difficult books to acquire in the entire library were two Spanish works, Pablo Minquet E'Yrol's "Art de Danzer a la Francesa" published in Madrid in 1748, and Bartholome Ferriol Y'Boxeraus "Reglas Utiles para Danzar" published in Naples in 1745. These books are profusely illustrated, are a combination of discussion of technique and choreographic notation, and are the two most outstanding works to come out of Spain. These books were both acquired in Madrid in 1935 when Doris and Serge were appearing in that city with Raquel Meller.

Magni's book called "The Principes de Choreographie" published by Duschene in Paris in 1765 is the last major work of this type produced in the 18th century. It is a most complete work having the greatest number of described single and composed steps.

The 19th century opened with the publication of several amusing books on the feud between Vestris and Duport which was amusing all Europe at the turn of that century. Jean Berchoux wrote "Le Danse ou Les Dieu a l'Opera in 1806, an amusing though satirical poem about the feud which was in part instrumental in causing Duport to leave the Opera and go to Russia. There are several descriptions of steps used by Vestris and Duport in "Achille a Scyros" which adds to its interest. A translation into English by Hans Busk, very freely done, called "The Vestriade" was published in 1819 by H. Coburn.

The section on Carlo Blasis is quite complete containing all his catalogued works. There is a copy of the "Code Complet de la Danse" which is perhaps the rarest of the small volumes of Blasis. It is often confused with the "Manuel Complet de la Danse" published by Roret in 1830. Blasis was immensely popular and was published in Italy as well as in France and England and there are almost all of the various editions of his works as published in these countries.

The vogue of Blasis overshadowed a very important author of this period; E. A. Theleur. His "Letters on Dancing" published in 1832 has a great many illustrations of positions and contains a very simple but practical method of dance notation.

Leopold Adice's "Theorie de la Danse Theatral" was published in 1859 by Chaix. He had been a pupil of Philip Taglioni and some times assisted at the private rehearsals of Marie Taglioni. In his last years he was in charge of the class of Perfection at the Paris Opera. This published work, ample in scope as it is, is only a fraction of his actual writings. The three most important volumes, representing a lifetime of endeavor, rest in manuscript at the Paris Opera. They include literally thousands of small sketches and drawings which would make their publication practically prohibitive today. Serge Leslie has examined these manuscripts in the Archives of the Opera and found them very fascinating to study.

Naturally the library contains most of the important modern books as published during the period 1900 to date, such as Carl Frederich Zorn's monumental work, the Beaumont books, all presentation copies incidentally, and other works of equal importance.

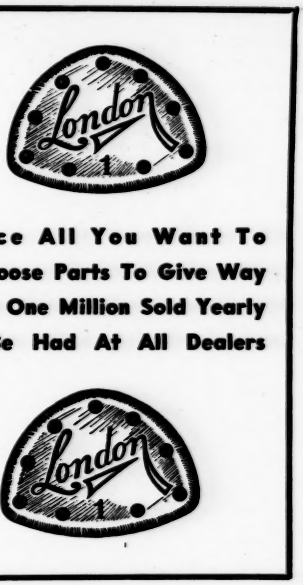
Serge Leslie is probably more interested in the collection of libretti than in any other phase of the collection. Both he and Doris Niles made a particular effort to gather a representative collection of libretti of every period from the inception of the Academie Royal de Musique to the present day. In this section are several interesting items I would like to list here. First, the series of Paul La Croix called "Ballets et Masquarades de la Court" presents in six volumes all of the major ballets from Henry 3rd through Louis 14th (1581-1652). These books give casts, descriptions of the ballets and presentation dates, very informative for the dance historian. The programs published by Jean Christophe Ballard, court printer to Louis 14th is another mine of information; beautifully printed and listing ballets with Vestris, Salle and Mlle. Prevost and other important artists of the time. There are libretti by both the Gardels and Noverre which brings us to the brink of the Revolution. The large and beautifully luxuriant format is a thing of the past reflecting the changes caused by the Revolution and we find the libretti of Aumer and Milon simple, unornamented brochures. The beginning of the Romantic period finds the libretti and programs being done in medium sized formats with multi-colored jackets and elaborate borders, a rather pathetic nod to the beautifully designed format of the 16th and 17th centuries.

The libretti of Taglioni, Cerrito, Ellsler, Grisi, Duvernay and the other well known dancers of the Romantic period are to be found in the library.

With the decline of the Romantic period the format is reduced in size again and plain block printing is in vogue with little or no engraving, elaborate title pages or ornamentation.

There are complete examples of the ballets of Merante, Hansen, Charles Nuitter and the other important choreographers in the various opera houses of Europe. The Italian section has libretti of Salvatore Taglioni, Ronzani, Luigi Manzotti and Ettore Coppini represented. Important modern libretti are also included in this section of the library.

To sum up, the Doris Niles-Serge Leslie library is of surpassing interest for the student



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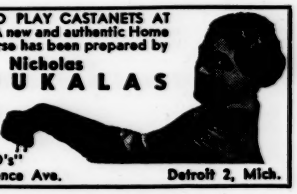

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The Miracle Library *continued*

of the dance, historian or lover of fine books and bindings.

Very few items have been added to the library since its arrival in America. In the first place it is very difficult for a collector who has done the major portion of his collecting in Europe to attempt to enlarge a specialized library of this kind at current prices. Not being certain they would be able to get their library from Europe, Doris Niles and Serge Leslie purchased the library of the **American Dancer,** from its publisher, Ruth Eleanor Howard, in 1941. Several items of great interest were found in this collection, among which were Kellom Tomlinson's "Art of Dancing" and the unbound volume of Leopold Adice.

However, this is the first time that Mr. Leslie has had a chance to really give undivided attention to the library, and he has been busy repairing old bindings, preparing an exhaustive bibliography and binding the libretti and some of the other books.

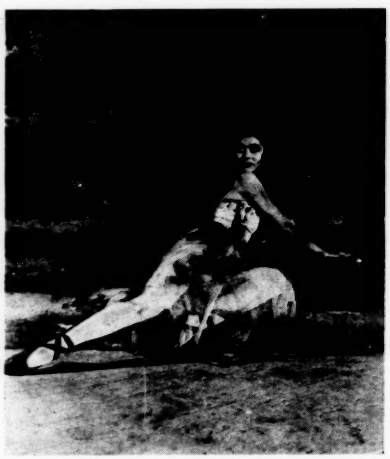
Actually it has taken this long for Miss Niles and Mr. Leslie to get acquainted with the library again, meeting old friends as it were, and they have found the experience most pleasant. Mr. Leslie is currently checking the books, evaluating information, cross indexing and collating it for future reference. It has been a very big job, but needless to say one, they are grateful to be reunited with what, after a separation of five years of war, is truly called a "Miracle Library".

THE END

Red Shoes

continued from page 29

Indeed, the constant provocation of the memory occurs not only with the Lermontov character, but in many snatches of ballets and in the characterizations that develop within the choreographic scheme.



The Little Dancer in the fairy tale ballet "RED SHOES" rests for a brief moment on the church steps before the evil shoes dance her to death.

The choreography of RED SHOES (the ballet) is credited to Robert Helpmann. It recalls his work in *Miracle in the Gorbals.* His liking for clerical parts is reflected here by himself this time. Massine, who dances the part of the evil shoemaker in the Red Shoes ballet (and who acts himself as the ballet master Grisha Lubov) recalls earlier dancing parts. Moira Shearer, who dances the principal role in the Red Shoes ballet, also appears in short sequences from *Giselle* (behind the scenes view), *La Boutique Fantasque,* and *Coppelia,* while a *pas seul* from *Swan Lake* is indicated. Memories are further stimulated by views of theatres: Covent Garden, the Paris Opera, the theatre in Monte Carlo and one in a London suburb.

The film opens with a cordial tribute to the gallery boys — their first appearance in this or any other film. They assault the door; they rush the stairs; they fill the inelastic benches, and conduct thorny arguments. So we move from the outer World of Reality into the World of Ballet. It is the opening night of the new ballet. *Heart of Fire,* by the Lermontov Ballet at Covent Garden, in which the French dancer, Ludmilla Tcherina, appears as lead. She later marries and loses her job as ballerina of the company. We don't see much of this ballet, only a scrap and a rehearsal flash. The only complete ballet we get is the fantasy *RED SHOES,* a fairy tale dream, but we don't get the ballet that the theatre audience is supposed to see on the stage; we do see almost every phase of the ballet world, from the first real job, rehearsals and touring. quarrels and tears, and not much of laughter.

Red Shoes moves on four different planes of action; and at nearly as many speeds. Complications develop because each plane has got its own story; while during the making, cutting and assembling, the transitions become blurred.

We have these planes:

1. The OUTSIDE World, from which the student bursts into the gallery and fight their way upstairs; its journeys, streets, people and ambitions.
2. The THEATRE World, with different theatres shown, outside and inside, with rehearsals, classroom and back-stage scenes.
3. The BALLET World, with its slightly unreal endeavours, the outline of the Diaghileff story arises here, as the impresario tries to organize a company and create a ballerina; its spites and jealousies and misunderstandings, then the snatches of many standard classic ballets to indicate the success of the heroine.
4. The DREAM World—further still within, shall we say in the sub-super-consciousness of the unfortunate dancer in the theatre ballet, *Red Shoes,* is the innermost surrealistic last fairy-tale ballet.

This last is what the dancer herself imagines, not what the theatre audience is sup-

posed to see, but this thirteen minute inserted film-ballet is the most successful portion of the entire film, due chiefly to the imagination of designer Hein Heckroth.

These four stories jostle and coagulate. The Diaghileff-Lermontov story fades away, but Anton Walbrook is entirely believable as the foiled impresario. It is the pragmatic insistence on the parallelization of real-life and fairy tale allegory that paradoxically enough, induces the directors to finish the picture with a brutal passage of unnecessary realism.

*

While films in the past have given us snatches of ballet in one minute fragments of camera frenzy, here we reverse that position with something approaching a balletic frenzy carefully collected by the photographer. It seems that the producer has finally arrived at the fundamental truth number ONE of screen ballet. *If the subject is moving rapidly, then the camera need not move with the subject rapidly.* There, at last, is an approach, at least, to a different and better treatment of screen ballet.

Most of the acting is in terms of the ballet world. Words vanish from the dream ballet, but return harshly in the theatre world, where, indeed, impresario Lermontov appears too often concerned with the finances and not enough with the direction of his company. These are relatively minor items, while in general, the final impression of the entire film is one of definite development in a difficult mode of film production.

Pastoral Divertissement

continued from page 27

Measure 13

Counts "1, and 2"; three more steps are made on the circle exactly as before, in beginning half of measure 11. Counts "and, 3, and": dancer lunges forward L foot to downstage right swinging L arm quickly forward to shoulder level and holding it there outstretched to the fingertips palm down as eyes look beyond it. R arm is at side.

Measure 14

Repeat measure 13 farther to R on circle reaching toward upstage right corner with the L arm on the lunge.

Measure 15

Quickly making a quarter turn R, face back left-stage corner and step on R foot on first half-note (counts "1, and") (*Illustration* No. 13); step L on the second half-note (count "2, and"). In each case free foot is close to calf of supporting leg. Hands behind back.

Measure 16

Repeat measure 15 exactly, eyes on natural level, distant gaze.

* * *

This dance, as outlined above, has been interpreted successfully in solo and with group by Dr. Hungerford, on one occasion using an old-fashioned cradle as a prop, with a doll to suggest a baby, although any prop which suggests itself to an imaginative interpreter would be as successful.

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continued from page 12

fluent grace enabled her to make a good impression in spite of the concealment of her most distinctive assets. Incidentally, we use the much-maligned word "grace" advisedly in speaking of Moylan, for in spite of all the careless talk about "graceful dancers", this is one of the rarest of natural attributes. Indeed, it is not even indispensable in a dancer, and one or two of our famous ballerinas possess it not at all. Miss Moylan does.

Robert Davison's costumes, inspired by an odd mixture of styles and periods, were nevertheless pretty and effective, and the ballet was well lit. One of its most attractive features was the enchanting music, drawn from opera-ballets by Daniel Francois Auber which were once danced by Taglioni and Elssler, and deftly arranged by Harry Schumer.

Miss Boris has a good sense of theatre, as well as for actual dance design, and if **Quelques Fleurs** is hardly a match for her inimitable **Cirque de Deux,** it at least demonstrates that she deserves further opportunities to develop the choreographic talent which is definitely hers.

Massine's **Seventh Symphony,** revived by the choreographer for the first time in several seasons, seems now to make only an approach to the heroic grandeur of Beethoven's music. It is good to have some of Massine's more serious ballets to balance the repertoire, however, for his symphonic period was one of enormous interest. This production was well danced, especially by **Markova** as the Sky, where the fluidity of her upper body and arms was admirable. It would be good to see Markova more frequently in roles which

Fred Fehl

Three Fragrant Ladies from Ruthanna Boris' opus "Quelques Fleurs". From left to right Signora la Carnation, Signora la Rosa and Signora la Violetta, otherwise: Patricia Wilde, Yvonne Chouteau and Gertrude Tyven.

(like her parts in Rouge et Noir and Aleko) make use of this rare and lovely plasticity. **Franklin** as the Spirit of Creation danced with convincing concentration and restraint. He is in excellent form this year.

Just as a matter of record, the season also included guest appearances by **Agnes de Mille,** in her **Rodeo,** a revival of Massine's Rouge et Noir, Coppelia with Danilova and with Slavenska, and the appearance of three different Giselles (Danilova, Markova, and Slavenska).

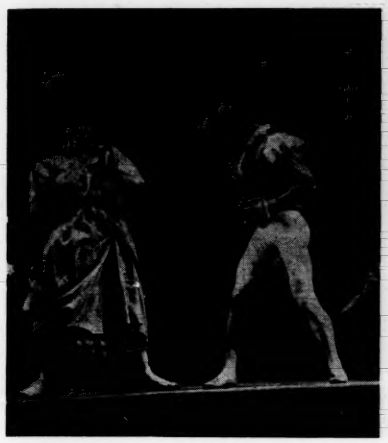
Lillian Moore

★

continued on page 43

Fred Fehl

An Alchemist, a yearning Contessa and a contrary Young Man of Fashion who will NOT love the Contessa. He prefers flowers. This trio of characters appears in "Quelques Fleurs". The dancers: Frank Hobi, Mary Ellen Moylan and Leon Danielian.



Fred Fehl

The thunderstruck Young Man of Fashion (Leon Danielian) in "Quelques Fleurs" learns that an imposture has been played upon him. The Contessa is not a flower; she is the Contessa, as he learns when the blindfold is removed from his eyes. The improbable little tale, about 'lonely Ilaria' is subtitled "A Legend of Villa Carretto" and is danced in the garden of the Contessa's palace, time unspecified.

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Continental Adventure

continued from page 25

celebrated dancers on the Continent (and this a whole century ago!) Another treasured prize, which I discovered in Linz, Austria, was an exquisite Meissen porcelain figurine of the Viennese dancer Fanny Elssler, who toured America in 1840-42.

In the various cities and countries which we visited I tried to see as much as possible of the local theatrical dancing, and frequently made the acquaintance of dancers, teachers, and choreographers. Their courage and enterprise, in these difficult years, cannot be praised too much. I have seen Austrian dancers rehearsing in December in a partially bombed-out studio, with no glass in the shattered windows, and so bitterly cold that one was forced to wear three or four sweaters (and many had no sweaters) and even gloves, while dancing. Toe shoes are still almost unobtainable, costumes are made from old scraps of material, and sometimes ballets cannot be given at all because the orchestra parts were destroyed during the war. Often the dancers do not have sufficient food to support the strenuous physical exercise which their art requires, and yet they continue to work as best they can.

When my Army contract expired, after a busy year in which I toured in two shows and helped to produce another one, I went to Italy for a month's vacation. I did not expect to dance again before my return to the States. It was while I was enjoying the sights of Rome that I received a telegram inviting me to appear as the only American participant in the *Fest des Tanzes*, the dance performance of the International Music Festival in Vienna. It was an honor which could not be ignored, so I cut short my vacation and hurried back to Germany to collect my music, costumes, and the few remaining survivors of those 36 pairs of toe shoes.

During a year in Europe, I had danced for American, British, and even for Polish troops, and for American civilians, but only once (in Berlin) for a continental civilian audience. The audience in Vienna proved to be one of the most charming, cultured, and enthusiastic in the world; their approval was heart-warming, and dancing for them an unforgettable experience. Fortunately, it will not be a unique one; they have invited me to return for a solo tour, when I will dance not only in Vienna but in the principal cities of Austria and Italy. And at last, perhaps, I'll be able to complete that interrupted Italian vacation!

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LETTERS to the Editor

would certainly not be the case had he been the complete collaborator he is depicted.

M. Lifar's case in America has also been prejudiced by Mr. Hurok's book "Impresario" in which an episode with Markova is recounted, an episode that never took place, as Markova herself will testify. Anyone knowing Lifar would realize the absurdity of the story. **Yet strangely enough, the same Mr. Hurok sponsored his visit to America!**

I have not always admired his choreography, and have said so vigorously at times. This has never spoiled the atmosphere of our relationship: there is nothing petty about Lifar; on the other hand, my admiration for his work as an animater is unbounded. He has restored France to a position she has not occupied in the world of ballet since the romantic era. He has inspired such outstanding dancers as Chauviré, Charrat, Babilée, Petit. Indeed, the list is too long for this letter.

I feel very strongly that **he has been the victim of professional jealousy** from the less gifted and more especially of the hatred of the communists; always dishonest, always WELL ORGANIZED.

It is time that someone who knows the truth and cannot be suspected of any personal motive spoke out. Moreover, it is not our business either in England or America to villify someone who is not only accepted in his own country, but who comes in an official capacity. He has been exonerated and reinstated by those who have every reason to feel more strongly on such matters than we do.

I feel sure that you will give this letter a prominent place in your informative and always fair-minded journal.

I am, your, faithfully,

Arnold L. Haskell,
London, England

★

Dear Sir:

I thought you might like to know that the Paris ballet did very well in Chicago in every way. The Chicago Opera House is much the best theatre they occupied in America and they were shown to best advantage.

I talked to a number of the dancers about Lifar, who spent a lot of his time in Chicago producing letters proving how many people he had secretly helped during the war, I thought a rather pathetic job of apology.

Of course, Chauviré sticks up for him, but I also talked to Micheline Bardin (no favorite of his) and to Kaliojny and others. **ALL** of them insist that he did no more than to save the French Opera ballet for French dancers and to stick by them and with them through some very unpleasant times.

They all say there were no German officials or Germans of any kind around the opera backstage and that Lifar's 'col-

laboration' was no more than what every business man, large or small, did and that it was a subterfuge to save this French art.

Be that as it may, Lifar is nothing but a broken little man and it was silly to make an issue of it as that curiously named group in New York did. Perhaps if he were giving a solo recital, the group could have performed their picketing war dance outside the theatre, but it was in the worst possible taste to bring in the ill feeling felt for one person at a time when an entire country was making a gesture of international good will.

But leave it to these militant little groups with more Marx than manners. Their taste and their feeing for internationalism is on about a par with their dancing, which I have seen, but let me draw the curtain. One trouble with a certain New York group is that it is still fighting the big fight between Modern and Ballet. The same guys who picketed Lifar applauded like mad when Kreutzberg came back after ten years of living next door to Dachau, with little vignettes like Gardener in Love and From an Old Calendar.

Pardon me if I cannot distinguish between Lifar and Kreutzberg; in fact, there isn't any. Both were trapped by National Socialism and made the mistake of surviving, a mistake, that is, as viewed by the pickets of the American (?) Dancers Anti Fascist Protest Committee.

I do think one cannot condemn without rather wide knowledge of what one is condemning and I do think New York's modern dancers (and that goes for the well known ballet dancer who appeared on the picket line, who since she threw away her toe shoes, has embraced old-fashioned modern tenets with all the zeal of a recently converted Catholic) are much too anxious to find "fascism" in the 'aristocratic' circle of ballet. I think the incident calls for a severe lesson in good manners and an abject apology from the group responsible for the picketing for their breach of taste and the boorishness shown to the olive-branch bearing visitors. And if they are really so keen about picketing why didn't they go and picket the office of the impresario who arranged for Lifar to come over?

Yours very sincerely,
Winthrop Bane
Chicago, Ill.

★

Dear Sir:

First of all, I want to thank you for publishing my previous letter in your September issue. I did not really expect it. As long as that appeared, however, I am hoping you will be kind toward this one on the same subject.

The whole business of the collaborationism of M. Lifar has begun to take on the aspects of a gigantic bore, as far as I am concerned. I was not surprised to see a picket line at the theatre, in fact, if you will remember my first letter, I predicted it, knowing the direction from which the

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wind blows over the hot and cold picketeers, to wit, the East (or **Left**) Wind.

What was grimly amusing about the whole affair to those who are au courant of currents under the surface, was that, of course, it didn't hurt business at the Met a bit to have a picket line at the City Center. Hmmm?

In fact, if this were fiction, and not fact, one could easily picture the 'Brain' sitting in a dressing room at the Met and issuing secret orders to the catspaws (the pickets) all during the course of the appearance of Lifar's company. My little fantasy is shared by a number of my friends in the ballet. To get even more fantastic, **one can visualize the French company being brought over, and hurled into a bad theatre, just so that their season strangely coincides with that of a rival at the Met,** even if the French have to suffer for it, what the heck?

To get back to the demonstration of the American Dancers Protest Committee, what really burned me up was not their charges against Lifar, which I see fit to qualify as I see fit, as long as I have the democratic right to make up my own mind, BUT their smug assumption that **THEY** are the **ONLY** ANTI FASCISTS! In effect, they have raised the issue of Fascism and they have used their constitutional right to picket their heads off to point up their political exhibitionism. Thousands of people crossed that picket line every night for eleven nights and thousands of them resent and protest the smugness of political attitude exhibited by the picketing faction, whoever they are. What I want to know is: Do these people consider themselves the **custodians** of anti-fascism? This, I think is a matter of more far-reaching import on our democratic scene than the real or fancied part of Lifar behind the veil of the Occupation. I certainly would like to know if they intend to set themselves up as a tribunal of justice over every artist and individual that ever lived in Occupied Europe during those four bitter years, because, if so, they certainly have their work cut out for them. It may run into millions! It may even cut short their dancing careers, if any.

I doubt that you will want to print these opinions of mine, but I think I speak for a group of individuals (not French, any of us) who feel just as strongly as those pickets and although we did not go to the trouble of printing handbills and standing on a picket line, we, too, have a point of view that should be known to the public.

Very truly yours,
Perry Whitman,
New York

★

Dear Sir:

I do not know the names of the people who appeared on the picket line at the City Center on the solemn occasion of the visit of the French ballets to America, but this I do know. They are as guilty of nationalism as any of the Nazis whom they condemn in their placards. Perhaps they are Russians or other slavs? And so, if the ballet of the Leningrad Soviet theatre, had appeared, would they have lined themselves outside the Theatre on the grounds that from September 1939 until June, 1941 the Russians were ipso facto collaborators of the Boche? I ask more. If this country were to be tragically overrun and conquered by the Boche or the Russian, what would they do, this group of people? Would they then forever stop dancing and gleefully become martyrs or would they, if approached by the Conqueror and asked to dance, would they not prefer to live and dance? I ask this because briefly as I know dancers, I know well enough that for the true dancer there is no life without dancing. And so, by continuing to live and dance, would they not find a victory in survival, a victory more enduring than the stupid victory of throwing down their art and abandoning it purely because the hated Conqueror is there to enjoy it?

I protest the prejudice and the provincialism of the pickets who slapped France in the face at a time when it is our role to rise above the behaviour left as a heritage by the Boche and to forward the amity between nations culturally and politically with the utmost tact and grace. I protest on behalf of all Americans of French descent, who are far from being the Fascists they themselves (these pickets) are emulating in their methods—distortion, division, hypocrisy.

Faithfully yours,
Vincent Louis Dignault
New York City

★

I went to the City Center every night the Paris Opera Ballet appeared there and I crossed the picket line of the American Dancers Anti Fascist Protest Committee every night THEY appeared there, after first stopping to give them all a big Bronx cheer.

I happen to have a pretty low opinion of Lifar, from some brief personal contact I had with him before the War, but I acknowledge the fact that the kind of guy he is, he could get unpopular enough with certain dancers for them to want to distort everything they know about him to carry a point, even if it happens to be a lie. I happen to think of Lifar as a schlemiel, but a collaborator, pardon me? Before anybody goes round calling anybody else dirty names, I think it would be smart to define exactly what you mean by the dirty name. I have yet to meet two people who could agree on what constituted collaborationism and here is a whole pack of sturdy, yelping little (unemployed) dancers judging a man from what they have read from press clippings. And of course the press is 100% accurate; any fool knows that.

On one score I give them right. The stupid committee that arranged to celebrate the Jubilee of an American city like New York with foreign dancers ought to go on trial, not Lifar and for God's sake, why the Paris Opera Ballet? All they did was to accept a bona fide invitation. I can

imagine the confusion and resentment in France when these baffled, highly emotional people get back and themselves start distorting the facts.

If the pickets were so passionate about picketing, how come they didn't picket City Hall? Furthermore, and it may be a little late, but I'd like to point out that they made an error in their funny little paper entitled "It is Astonishing — It is Shocking" which they distributed in front of the City Center. By the way, who paid the printer? Point 600 or 700 against Lifar, I don't remember which, asserted that after the Liberation, the musicians, stagehands and dancers of the Opera refused to appear if Lifar worked in the Opera. Correction, please. The musicians were wholly neutral and the dancers committed themselves to the extent of stating that if Lifar were barred from the Opera, they would leave with him and that is fact! Yes, the stagehands protested Lifar, and it is well known which political party rules that particular union in France, and to go back just a bit, **who threw the switch backstage, and who pulled the curtains when the Nazi big-wigs visited the Paris Opera: was it Lifar or the stagehands?** Thanks a lot, but no thanks.

Yours for definition,
Max Greenwald,
Brooklyn, N. Y.

★

continued from page 38

PARIS OPERA BALLET

Presented under the Auspices of the French Foreign Ministry and the Ambassador of France
New York City Center
Sept. 21 through Oct. 3, 1948

France, the land of Sartre and Camus, Barrault and Piaf, has sent us the Paris Opera Ballet to help us celebrate our city's Golden Anniversary. And we are sorry to report that a visit from Sartre or Camus or Barrault would have done us more good.

At a time when our own dance world is beginning to stir itself in favor of government subsidy and when our own fine Ballet Theatre is having such serious financial trouble, the Paris Opera Ballet is not a very conclusive testimonial to the manifold advantages of government subsidy. For if the government's paying the bills doesn't attract better ballet masters than Serge Lifar and Albert Aveline, then what does?

If you hold Serge Lifar's choreography up to the aesthetic standards that gave us almost any of our contemporary ballet works, and even our dances in Broadway productions, it seems pathetically out-

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dated and pretentious. For it has none of the dramatic power and experimentation in form so essential to a healthy dance art. Only if you move back about twenty-five years and if you consider the ballet as mere spectacle, does it have a certain raison d'etre.

M. Lifar uses innocuous music of what some people call the "Minkus-Pinkus" school. The costumes are gay, with an occasional bare midriff to keep all factions happy; and the staging is lavish, colorful, and conventional.

The emphasis is, of course, on strict, classical, academic ballet with the struggle for technical proficiency ever-present, ever-important. When acting is required, it comes straight out of Delsarte and the old silent movies. The people are not recognizable as individuals. They are merely symbols whose plights — humorous or serious — have only one function — to lead to the sections of technical display that are as inevitable as the coloratura arias in "LAKME."

Like Massine, M. Lifar shows a distinct ability to keep things moving for large masses of dancers. If you should be so foolish as to pull apart what they are doing, you find that it isn't much more than a hen does on a hot griddle. But it is busy and fairly energetic, and probably looks quite well from the less critical distance of the seats in the huge Paris Opera.

And that's something to remember when you see the Paris Opera Ballet. They over-project; they bow like the comic characters in Tudor's "GALA PERFORMANCE"; they stop the stage action for applause-baiting tableaux; they pay little attention to detail in their acting and in their corps de ballet work; and they very often behave more like circus performers than dancers. But the size of their home-stage and home-auditorium probably camouflage and in some instances require these breeches of artistic good taste. Certainly their scenery must look fine on the stage for which it was constructed.

All of their ballets are designed to be seen once. Two viewings of anything but Balanchine's "LE PALAIS DE CRISTAL" and sections of "DIVERTISSEMENT" are guaranteed to make you wish you were home in your little white bed.

The season opened with "CASTOR ET POLLUX". It was supposedly a ballet divertissement derived from the fourth act of Rameau's Opera-Ballet. But about the only resemblance it bore to a real court ballet a la Louis XV was in the bariolet skirts and plumed headdresses. The choreographic style by Guerra and Aveline was watered-down Nineteenth Century with none of the dignity and precision that one associates with the French Court Ballet. Michel Renault, the premier danseur, made the most elaborate preparations for off-balance turns we've seen in a long time, and the corps de ballet vied with the audience in boredom.

The theme of Lifar's "LES MIRAGES" was ostensibly a choreographic comment on the old adage, "To thine ownself be true". The hero, hammed by **M. Renault,** struggled with his conscience (powerfully portrayed by Mlle. Chauvire); had an interlude of delusion peopled by dream-characters and a glittering woman, icily danced by **Micheline Bardin;** and finally returned to reality to make peace with his conscience.

The dance may be interpreted as a pursuit of artistic false gods and a final return to integrity. And it may be interpreted as a picture of M. Lifar's own not-very-pretty political reputation — his pursuit of false political gods — and his return, we hope, to his senses. As such it has interest.

The "SUITE EN BLANC" is a series of technical exercises to Lalo's tepid NAMOUNA music and uses the same set as CASTOR ET POLLUX. It consists of solos, pas de deux, pas de trois, and occasional sorties by the corps de ballet . . . all very mechanical with the exception of **Mlle. Chauvire** whose jetes reached into space with a kind of drive one rarely sees in classical ballet.

In "LE CHEVALIER ET LA DEMOISELLE Lifar has patched together still another variation on the SWAN LAKE-OISEAU DE FEU theme. Only this time the enchanted princess takes the form of a coy little hind. In the first act the knight rescues her from her enchanted state. In the second, he wins a tournament and her hand.

As the hind-princess **Mlle. Chauvire** is forced to crook her hands and paw the ground daintily with her toe-slippered "hooves". It is indeed a tribute to her artistry that she manages to rescue this silly role by investing it with brightness and energy. **M. Kalioujny** as the knight emotes and emotes.

It was good to see Balanchine's scintillating "PALAIS DE CRISTAL" again, even though this company's rendition lacked the sharpness and aplomb that Mr. Balanchine's own Ballet Society Company brings to it.

The ballet, set to Bizet's Symphony in C, is sumptuously decored by Leonore Fini and sports four sets of elegant tutus. While Balanchine's ballets require a certain amount of detachment, because, like their music, they have no program, the dancers must have a definite feeling for the mood of the music. Adhering to the variations of tempo, as most of them did, is not enough. Only Mlle. **Bardin** and M. **Renault** brought a delightful ebullience to the Allegro Vivace third movement.

While Balanchine uses soloists and couples to set the theme of each movement, he also makes definite demands upon the corps de ballet. There must be a constant give and take between the two elements. But it was the soloists who did the work in the Paris Opera Ballet version, leaving the corps de ballet to get along as best they could.

"SOIR DE FETE" pretends to be what PALAIS DE CRISTAL is. It calls itself a "pure choreographic entertainment" set

to Delibes music, with choreography by Leo Staats. It is a series of pastel-tutu gyrations with **Christiane Vaussard** and **Roger Ritz** as the central figures. Mlle. Vaussard brought a certain amount of sweetness and delicacy to her role, and M. Ritz was competent as her partner.

We couldn't help thinking wistfully of the old Jooss Ballet "PAVANE" when we saw Lifar's conception of Ravel's "PAVANE POUR UNE INFANTE DEFUNTE." The choreography was so negligible that it looked almost improvised. The ballet contained two central figures stiffly danced by **Max Bozzoni** and **Denise Bourgeois** and a series of secondary figures who functioned merely as decoration.

"ISTAR" is a vehicle, nothing more. Without the magic of **Yvette Chauvire** as soloist, it would have no theatrical function whatever. It is the story of the Daughter of Sin, who frees her lover from the Land of the Dead by doing a sort of ballet strip tease.

Lifar seems to take delight in rehashing standard themes. "SALADE" has a Commedia della Arte plot and characters. Like Balanchine's "RENARD", the characters are sung from the pit at the same time as they are danced on stage. But the hectic pace in "SALADE" forced the singers to garble their spoken and sung words to the point where they were useless.

Andre Derain's bright set, and Darius Milhaud's ever witty music helped give the ballet a certain gaiety, which might be held by the choreography if it were cut. **M. Renault,** whose over-acting was so obnoxious in his serious roles, brought a delightful energy and bounce to the role of Polichinelle.

Like SALADE, "GUIGNOL ET PANDORE" has a certain sprightliness and fidelity of style. It is the story of Punch, told in puppet style and played sometimes before and sometimes behind a gay puppet stage designed by Dignimont.

We've been looking so hard for something typically French in this company that the prologue curtain in the style of Dufy was a distinct joy. Jolivet's score also had more life than the others. The traditional Punch costumes, too, were vividly executed.

M. Renault as the mischievous Guignol gave the same boyish, abaondoned performance he did as Polichinelle in SALADE. He has such exuberance in comic roles that one cannot understand why he is allowed to make such a fool of himself in his serious roles, where he is hopelessly miscast. Renault is an exciting dancer, swift and agile. With proper direction he should someday be a good actor, too.

"LA PERI" is a piece of "niaserie" if we ever did see one. A king is detoured on his way toward immortality by a Peri with a lotus. He pays with his life for a few brief moments with the lady and her shinning flower. And since he doesn't appear to have a very good time with her, it's really quite a sacrifice.

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One would have to go a long way to find a colder pair than **Max Bozzoni** and **Denise Bourgeois** as the king and Peri. They looked as though they were marking their parts for a lighting rehearsal. And M. Lifar's choreography did not give them much to work with. His idea of oriental style is for the dancers to twist their hands round and round at the wrists. Maillard's drop was a garish star pattern of vintage 1930.

We liked "DIVERTISSEMENT" because is was so good to look at. Bouchene's drop in luscious soft greens seemed to shimmer and change with each new set of costume colors. And the costumes! Karinska really outdid herself with sparkling blue tutus festooned in lilac-pink, crimson velvets, greys, pinks, white; it was a gorgeous carnival of color with Petipa's "SLEEPING BEAUTY" choreography to add welcome relief to Lifar's doings. This ballet on the Paris Opera stage must really be a visual feast.

And there was lots of fine dancing. But the star of the occasion was **M. Kalioujny,** who partnered **Mlles. Moreau** and **Bourgeois** in the Florentan Pas de Trois. This was our first opportunity to see **M. Kalioujny** in a purely technical demonstration, and he has, among other things, a phenomenal elevation. One cannot understand why such a fine classical dancer and gracious partner is constantly miscast in dramatic roles where he appears to such a disadvantage.

But then, miscasting seems to be the rule, rather than the exception with this company. It almost makes one shudder to think of the series of inane roles that **Mlle. Chauvire** was forced to play — roles that a comparable dance-actress in one of our own companies — Nora Kaye, for instance — wouldn't touch with a ten-foot pole. Nor would she be asked to do so!

Yet somehow, Mlle. Chauvire managed to lift these parts to a level of dignity and style. This is because she is an artist and not a mechanism like so many of her colleagues.

Hers is a commanding presence. Whether she points her gloved finger in "LES MIRAGES" or tosses her beautiful head in "DIVERTISSEMENT", or extends into the long, low arabesques of "ISTAR", there is a feeling that in her small form are embodied a dancer, an actress, and above all, a woman. And we can't help feeling that if Mlle. Chauvire has risen to such magnificent heights in the turgid atmosphere of the Paris Opera Ballet and Lifar's choreography, she would be perhaps the near-greatest ballerina of our age, were she exposed to the salutary breezes of the modern movement and allowed to develop her capacities to their fullest.

For Mlle. Chauvire doesn't dance with the ballet-mistress's time staff tapping in her ear. She dances with her heart and with that exquisite sense of phrasing and musical awareness that recall Markova in "GISELLE" and Alonso in "THEME AND VARIATIONS". And she is equally at home in classic ballet and in character.

Doris Hering

★

CHARLES WEIDMAN AND HIS DANCE THEATRE COMPANY
New York City Center —
September 27, 1948

It was almost like a sentimental journey to attend the concert of **Charles Weidman** and his Company, sandwiched in between the glitter and facade of the Paris Opera Ballet season. And we are glad to report that Mr. Weidman, natural and unpretentious as always, captured the warm enthusiasm of his capacity audience.

The program presented nothing in the way of novelty. It consisted of AND DADDY WAS A FIREMAN, FLICKERS, A HOUSE DIVIDED, LYNCHTOWN, and JAMES THURBER'S FABLES FOR OUR TIME. **Peter Hamilton, Nadine Gae, Robert Herget,** and **Beatrice Seckler** returned as guests to assume their old roles. And Miss Gae appeared in **Saida Gerrard's** well know slave girl part in A HOUSE DIVIDED.

A HOUSE DIVIDED, Mr. Weidman's serious piece of Lincolniana, has been drastically cut since its Broadway presentation last season. The farewell and homecoming scenes between the confederate soldier and his family have been dropped, and the work is now climaxed with a group struggle between Union and Confederacy with Lincoln frantically weaving in and out of the melee.

Mr. Weidman would have been wise to cut the words along with the action. For now the spoken sections (particularly at the end) stand out like bare bones with not enough cushioning of dance around them to give the work balance and proportion. The handling of the words was never a strong part of a HOUSE DIVIDED. Mr. Weidman as Lincoln merely gesticulates while the narrator, John Krchniak, declaims the words of Lincoln. And now with even less dance movement, it seems like mere oratory.

A HOUSE DIVIDED is basically a sound composition, but it needs more judicious pruning and a much sharper performance. The group movement in particular needs the kind of drive and momentum that Martha Graham gets out of her company. And Mr. Weidman's own portrayal should be nuanced by moments of greater strength and power.

The other works, notably FLICKERS, were in excellent shape, although we missed the dramatic background lighting that usually accompanies LYNCHTOWN.

Doris Hering

★

SMALL WONDER
Coronet Theatre, New York City —
September 15th, 1948.

This intimate and youthful revue was admirably aided by the refreshing choreography contributed by **Gower Champion,** the ball room dancer. This lighthearted show pokes fun at such diverse subjects as the movies, best sellers, ad-

vertising and South America. Quite wisely, Champion kept his dance numbers on a similarly light level and, because of their complete unpretentiousness, they are completely charming and delightful.

The dance contingent consists of **Kate Freidlich, Joan Mann, Evelyn Taylor, Jonathan Lucas, J. C. McCord** and **Tommy Rall** and all six of them appear completely right for this production. They perform with an engaging bouyancy that gives the illusion that each number is being danced for the first time. They always dance as a group, not as soloists, yet manage to completely retain their own individuality in relation to the choreography and to each other.

Alfredo Valente

Dancer-comedians KATE FRIEDLICH and partner Jonathan Lucas achieved an outstanding success in the revue "Small Wonder" and small wonder it is. Miss Friedlich is an alumnus of such musicals as "Oklahoma" and "Call Me Mister".

The best dance number, "When I Fall In Love", is performed against a simple, atmospheric park setting with three park benches as the only props. Starting off with a group of three girls and another of three boys, this rapidly develops into a flirtatious pairing off of three couples that is staged in a spontaneous and unforced fashion. Another group dance, "No Time", includes variations for each of the three couples. Here, particularly, Gower Champion has employed some intricate ball room lifts and turns to good effect. The chief solo dance spot occurs in "Show Off", where **Tommy Rall**, late of Ballet Theatre, performs a dance that is centered around a wash basin and mirror. Rall is natural, boyish and especially notable for his turns and elevations. These, however, tend to become repetitious from over-use and are occasionally marred by too heavy a landing. **J. C. McCord** has his best role in "Badaroma", the first act finale, while **Kate Freidlich** adds considerable lustre to "When I Fall In Love".

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22. GERMAN PEASANT DANCE—Polka: Boy and Girl

26. KALEENKA—Folk

30. NA BEREGU VOLGA—Folk—All Grades

31. NAUGHTY GIRL POLKA—Child's

39. POET'S LOVE—Folk: Group, 4 Girls & 1 Boy

42. POLISH MAZURKA—Folk

47. RUSSIAN COUPLE DANCE—Folk Boy and Girl

49. RUSSIAN FOLK SONGS—Folk

50. RUSSIAN PEASANT DANCE—Folk

51. RUSSIAN SWEETHEARTS—Folk

52. RUSTIC CARNIVAL—Character: 2 Girls

54. SILVER STAR POLKA—Folk

55. SLEEPING BEAUTY VALSE—Classic

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23. GOPAK—Character

24. GRAND VALSE BRILLIANTE—Classic Toe

25. HUNGARIAN FOLK DANCE—Character: Folk

27. LA COQUETTE—Toe

28. LA DANSEUSE—Toe

29. MOMENT LYRIQUE—Toe

30. NA BEREGU VOLGA—Folk—All Grades

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38. PIERROT & PIERRETTE—Character: Boy and Girl

40. POLISH BRIDE—Character

41. POLKA CAPRICE—Classic Toe

42. POLISH MAZURKA—Folk

43. POLKA MUSETTE—Couple Dance

44. POMPONETTE—Character

45. PUPPETS—Character: Boy and Girl

46. RENDEZVOUS—Character Solo

48. RUSSIAN DANCE—Folk

53. SERENADE D'AMOUR—Classic Boy and Girl

55. SLEEPING BEAUTY VALSE—Classic

57. TAMARA—Character: Semi-Oriental

58. THE FIREFLY—Classic

59. THE GOLDEN DOLL—Semi-Character

60. THE HUNGRY DON JUAN—Character: Boy & Girl

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John Derro's costumes were colorful, in key with the proceedings and appeared to be designed for dancing. The score by Baldwin Bergersen and Albert Selden was "musically developed" by Richard Priborsky, who supplied the sort of accompaniments that dancers usually seek and never find. "Small Wonder" merits more than small praise for its dances. Welcome to Broadway, Mr. Champion!

Arthur Todd

★

MAGDALENA

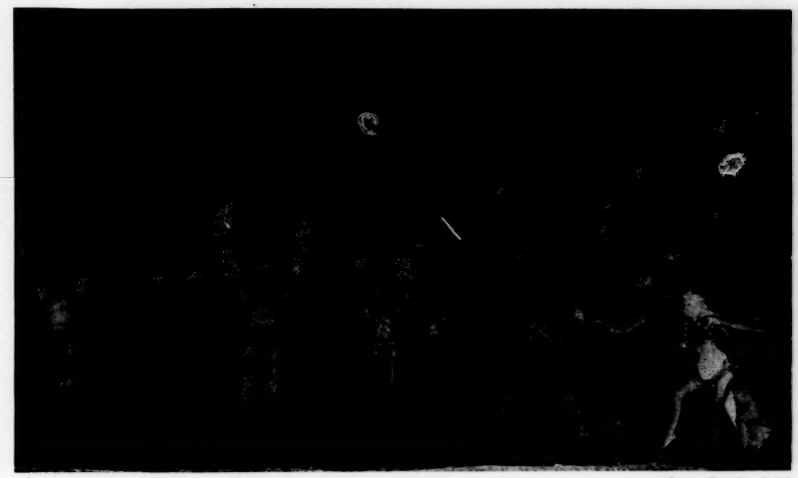
Ziegfeld Theatre, New York City
September 20th.

Save for a stunning musical score by **Heitor Villa-Lobos** and a series of exciting dances staged by **Jack Cole,** "Magdalena" would be the most boring and banal musical extravaganza to reach New York in the past twelve years. Even these assets hardly surmount the obstacle of a dated plot which has been concocted around the romance between a recently converted native girl and a doubting lover and an affair between a Parisian courtesan and the owner of an emerald mine.

The locale is chiefly the Columbian jungle and this setting serves as a lush background for several striking dance numbers. Theatrically, the most exciting is "The Broken Down Pianolita", danced to the oddly frenetic and staccato rhythms supplied, supposedly, by a lame old instrument that fitfully stops and starts again. This called for skillfull timing and it is danced superbly by the group in a rapid tempo. Equally striking, though it made no pretence at being authentic, was the "Chivor Dance", a primitive celebration that mounted in intensity until the whole stage was a riot of surging, vibrating forms. In its composition one may detect overtones of Denishawn, East Indian movements, Hollywood and the slickness of a night club floor show but all of these elements were welded under Cole's skillfull direction into a ritual dance that was potent and forceful. At the opening of the second act Cole used another ceremonial dance that pulsated with primitive spirit in a series of sinuous patterns and body movements. Only one number, "Vals de Espana", with its well executed flamenco solo, seemed somewhat out of keeping in spirit with the rest of the show.

Throughout, the dancing company performed with style, gusto and dexterity. Specially noteworthy were **Matt Mattox, Marie Groscup, Norma Doggett** and **Lorraine Miller.** Howard Bay's opulent jungle settings and Sharaff's many-hued costumes deserve special mention, too, but the chief praise for "Magdalena's" virtues is due to the thrilling Villa-Lobos score and the strikingly brilliant choreography by **Jack Cole.**

Arthur Todd



Otto Rothschild

The 'Chivor Dance' a ritual dance of the Indians of Colombia, staged by Jack Cole for the musical play "Magdalena". The scene represents the interior of a South American jungle.

Michael Panaieff, late of Original Ballet Russe, appeared in the concert of "Dances of the Orient" with partner Lila Zali, in Hollywood recently.

Constantine

★

DANCES OF THE ORIENT

Philharmonic Auditorium, Los Angeles, Cal.
September 10, 1948

Edwin Parnes has planned an ambitious series of dance concerts during the winter that covers a wide field of variety.

First on the series was "Dances of the Orient." It was a complete conglomoration of oriental, near-oriental and non-oriental, so confusing it is difficult to be entirely objective in considering it.

The one "thrill" of the evening was to see that **Ruth St. Denis** is still the noblest oriental of them all! In an interview recently she said she was seventy . . . but time has stood still for her. On the stage she is ageless. If you analyzed her movement without emotion, her age is apparent, but seeing Ruth St. Denis is a completely emotional experience. Everything that is meant by use of the word "professional" is epitomized in her. What she lacks in youth she more than compensates for in sheer art of the theater. She is complete mistress of the stage and she stopped the show by the power of her personality. That is an art which cannot be learned by appearing in an occasional concert. Miss St. Denis learned it by working in a chorus, and then by years of vaudeville tours, repeating at least twice every day a full program, and being faced with the need to arouse interest and enthusiasm in these many audiences, most of them disinterested and some of them openly antagonistic.

The other most noteworthy performance was, unfortunately, not oriental at all. It was a ballet in modern dance form, and was arresting in its idea and execution.

Using the device of having the dancers perform abstract movement while speaking literal dialogue, "The Slave With Two Faces" was excellent example of this type of theater dance.

An allegory by **Mary Carolyn Davis** on the idea that if you do not falter and are the master of 'Life' he will be your abject slave, but if you are afraid or timid, 'Life' will destroy you. The movement and dialogue built consistently to a stirring climax. The descriptive music was arranged and played by Edward Earle. The excellent, meaningful choreography was by **Fedor Stojack,** who also danced the role of 'Life'.

Outstanding were the two main protagonists, **Patricia Wallace** as 'Wisdom', and **Joan Jacobs** as 'Innocence'. Miss Jacobs was especially appealing in her role, and showed an excellent dance technique as well as an ability to read lines that should rate her also as an actress.

Shirley Hamilton appeared briefly as 'One-Who-Was-Afraid' and contributed a blood-curdling scream.

A little judicious tightening, and cutting

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1. SPOON-TIME. (Playing spoons in Chef costume.)
2. TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
5. HIGH HATS IN HARLEM. (Novelty strut tap. Special music 50c extra.)
6. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl.)
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders-group. Special music 50c extra.)
12. WHISK BROOM TAP. (Two or group. Brooms covered with emory cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. Solo or group hot-cha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene good opening — east of eleven.)
25. BUCK-AROO. (Intermediate group of four-'ariats.)
26. SIGNALS. (Intermediate — Navy flag Wig Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)
89. BANJO TAP (Novelty tap Dance)
90. ANVIL CHORUS TAP (Group, with prop anvils)
91. BARBER SHOP SWING (Group, wearing beards)
92. DOING THE JAY WALK (Musical Comedy Tap)
93. TRUCKIN' (A Tap Dance Version)
94. PIANO TAP (Group, carrying toy pianos)
95. MAMMIES ON PARADE (Group, southern mammies and Topsy)
96. HOT FEET (Group, boot-blacks and customers)
97. SWISHIN' (Solo or group strut)
98. OZARK ANTICS (A Hillbilly Novelty)
99. HOT TAMALES (Solo, duet or group)
100. THE CONTINENTAL (Duet or group)
101. THE BIG BAD WOLF AND THE THREE LITTLE PIGS (Quartet)
102. SHAKIN' THE RHUMBA (Solo or group, with rhumba shakers)
103. TAMBOURINE RHYTHM (Solo or group, with tambourines)
104. TAP-IOCA (Duet or couples)
105. I SEE BY THE PAPERS (Rubber-legs rhythm, duet)
106. JUNGLE RHYTHM (Two groups of girls)
107. MEXICONGA (Musical Comedy Tap Version)
108. TAMBOURINE TAP (Solo or group)
109. MUSICAL COMEDY TAP ROUTINE (Solo or group)

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35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF-TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)
110. ADVANCED RHYTHM ROUTINE (Solo or group)
111. RIFFLES (Advanced Rhythm Routines)
112. ADVANCED RHYTHM TAP (Solo or group)
113. ADVANCED SYNCOPATED SOFT SHOE
114. JACK MANNING TAP LEAGUE OF AMERICA
115. SYNCOPATED WALTZ RHYTHM
116. SHADES RHYTHM TAP DANCE
117. DEEP SOUTH WALK
118. PERSONALITY TAP RHYTHM
119. ADVANCED DOUBLE UP RHYTHM
120. ADVANCED BROKEN RHYTHM ROUTINE

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm-gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astair-Rogers type-Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)
121. SLOW RHYTHM BUCK ROUTINE
122. INTERMEDIATE ECCENTRIC ROUTINE

BEGINNERS TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. SIMPLE SOFT SHOE (A). (Good, solo or duet.)
87. SIMPLE SOFT SHOE (B). (Little difficult.)
88. STRUTTIN TOTS. (Simple, effective style.)
123. SIMPLE TAP DANCE (For children and beginners)
124. FLASHY BEGINNERS SOFT SHOE (Solo or group)
125. E-Z-TAP (A foundation tap dance routine)
126. BABY TAP DANCE COURSE (Six progressive fundamental routines)
127. CYMBALETTE (Novelty tap dance for babies)
128. SIMPLE TAP DANCE (for beginners)
129. BALL DANCE (A novelty waltz clog for children)
130. KIDDIE TAP ROUTINE (Simple Tap Routine, solo or group)

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of Mr. Stojack's over-long solo would make this an outstanding work.

Among the authentic oriental dances, **Si Lan Chen,** Chinese, was excellent, although her work was entirely in the modern idiom. She is a revolutionary propaganda dancer and very good at it. Being a good dancer, her points are subtle but penetrating.

Tokuyae Hanayagi, Japanese, with eight girls, presented a delightful picture with their beautiful costumes and stylized movement, in a charming dance with parasols.

Bupesh Guha and his group appeared in East Indian dances, and the **Tootikian** Ballet assisted Miss St. Denis, and appeared in a Siamese number that was more closely related to night clubs than concert.

Among the non-orientals appearing in oriental dances, the most successful was the dancer **Slavina,** who has devoted effort and time to research in authentic dance form and costumes. She performed a Japanese mask dance, impersonating a temple maiden, a famous knight and a devil, all with characteristic and suggestive movement. She also presented a Chinese ballet which was thoughfully prepared and beautifully costumed.

Michel Panaieff, late of the Ballet Russe, and his partner **Lila Zali,** assisted by six young dancers, performed a most unoriental dance in ballet technique, said to be a 6th Century Persian dance from Moussorgsky's "Khovantchina."

Such programs as Mr. Parnes has arranged are greatly needed, but for such a concert as this in the future he should be more selective in choice of material and performers, or not give it such a specific title.

Dorathi Bock Pierre

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Datelines

LONDON

It is strongly rumoured here that **Markova** and **Dolin** will join Cecilia Blatch's Metropolitan Ballet. If this company can get some more good ballets besides **John Taras's** charming "Designs with Strings" it may prove formidable since it already has fine dancers and much goodwill.

Saddlers Wells Ballet returns to Covent Garden in November with a heavy schedule of new productions. Ashton's Don Juan (Strauss) and Cinderella (Prokofiev) will be premiered before Christmas.

Robert Helpmann now subscribes to a personal publicity service which announces he will appear in revivals of Ashton's "Apparitions" and "Wedding Bouquet" (the ballet with a Gertrude Stein text) as well as creating his long-projected Australian ballet Corroboree. As yet Covent Garden has not confirmed these plans. Helpmann has had one of the busiest years on record for any dancer. Besides playing leading roles at the Stratford-on-Avon Shakespeare Festival he has

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Record No. 5, Buck
5A Blue Skies (Stop Time)
5AA I Know That You Know
5B Liza (Stop Time)
5BB Who (Stop Time)

Record No. 6, Buck
6A Honey Suckle Rose
6AA Darktown Strutters Ball
6B Coquette (Stop Time)
6BB Rosetta (Stop Time)

Record No. 7, Soft Shoe
7A A Pretty Girl Is Like a Melody
7B Tea for Two

Record No. 8, Soft Shoe
8A It Had To Be You (Stop Time)
8B For Me and My Gal

Record No. 9, Waltz Clog
9A I'll See You Again—Charmaine
9B Falling In Love—Merry Widow

Record No. 11, Soft Shoe
11a Nola (Practice Step)
11b Nola (Slow Tempo)

Record No. 12 Eccentric or Buck
12A Chicken Reel (slow)
12B Chicken Reel (fast)

Record No. 13, Buck
13A Lady Be Good (Med. Tempo)
13B Lady Be Good (fast)

Record No. 14, Buck
14A Basin Street Ball (Prac. Tempo)
14B Basin Street Ball (Medium)
14BB Basin Street Ball (fast)

Record No. 15
15A Wedding of the Painted Dolls
15B Doll Dance

Record No. 16, Buck
16A I Can't Give You Anything But Love (medium)
16B Putting on the Ritz
16BB It Don't Mean A Thing

Record No. 17, Waltz Clog
17A When Irish Eyes Are Smiling (Sl.)
17B Let Me Call You Sweetheart (me.)

Record No. 18, Buck
18A Louise (slow)
18B You Made Me Love You (slow)

Record No. 19, Military
19A American Patrol (slow)
19B American Patrol (medium)
19BB American Patrol (fast)

Record No. 20, Soft Shoe
20A Sleepy Time Gal (slow)
20B Me and My Shadow (slow)

Record No. 22, Rhumba
22A Amour (slow)
22B Amour (medium tempo.)

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appeared with the Sadlers Wells Ballet in London, Edinburgh and Paris and made numerous personal appearances with "The Red Shoes" film for which he created the dance sequences.

The Wells brief season at the Champs Eylsees Theatre in Paris was a great success. One dancer wrote home: "It is difficult to tell how successful we are as the French never seem to applaud much. Five curtains are considered a riot. We got six."

"The Red Shoes" has proved a popular success. Balletgoers will recognize authentic shots, both front and backstage, of Covent Garden, the Paris Opera and the theatre at Monte Carlo. **Massine** has triumphed in his role of a balletmaster and Madame **Rambert** makes a fleeting appearance as Madame Rambert at a matinee at her own Mercury Theatre, almost having heart-failure when the gramophone accompaniment to the ballet stumbles.

Ballets des Champs Elysees had their most successful (financially) season in London during September. New works presented included **Petit's** "Treize Danses", with its Christian Dior costumes, which was generally considered over-acrobatic and decadent, and "Le Portrait de Don Quichotte" by famed Hungarian choreographer **Aurel Milloss.** Towards the end of the season **Tatiana Riabouchinska** and **David Lichine** joined the company. Riabouchinska danced the Taglioni role in "La Sylphide" and Lichine mounted a new ballet "La Creation" which is danced without music or decor. Lichine attempts to portray the gropings of a choreographer in search of an idea and does achieve some remarkably beautiful movement. But the general effect is rather like watching a televised ballet rehearsal with the sound cut off. The company generally in in poorish shape. **Petit** has left and his inspiring personality is sadly missed. **Jean Babilee,** great dancer that he is, wastes too much time interpreting tortuous choreography that requires him to perform prodigies of handsprings and standing on his shoulders but never utilises his matchless classical style. Young Franco-American dancer **Leslie Caron** made a promising debut in "La Creation".

Katherine Dunham ended her London engagement in September after enjoying a success that extended from the popular daily press to the most highbrow dance journals. She, her dancers and musicians, were the hit of the mammoth Daily Express Film Ball, and **Katherine Dunham** herself was the subject of the much-sought Profile feature in the Sunday observer.

Sadlers Wells Theatre Ballet opened their winter season on October 2. Only new production scheduled is a revival of Ashton's early charmer, "Capriol Suite".

International Ballet in October started a six-weeks season at the London Casino, for long a variety house presenting top-line American stars. No new productions are listed.

The Arts Council of Great Britain has now agreed to support the occasional matinees organized by the Royal Academy of Dancing Production Club for the encouragement of young choreographers.

Recent new books have included a revised version of Nicolas Bentley's **Ballet Hoo** which now contains a gibe at English ballet. The hero, however, remains one Serge Pantz, creator of Southern Railway. Vaganova's **Basic Principles of Classic Ballet** has been published here by Adam and Charles Black in the Chujoy translation but edited by Sadlers Wells ballet mistress Peggy van Praagh. In a forward Ninette de Valois recommends it as indispensable to every dancer's bookshelf. Assistant Editor of the Dancing Times, A. H. Franks, contributes a useful volume, **Approach to Ballet** and Stage and Screen Publications offer a lavish photographic record of all Robert Helpmann's stage, film, ballet and private activities entitled simply "Robert Helpmann."

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The **Grand Ballet de Monte Carlo** have been touring the provinces since the end of their Covent Garden season.

The **Metropolitan** Company is back from its Scandinavian tour and after a fortnight's holiday, is off to the provinces.

Shivaram, yet another Hindu dancer, is giving a month's concerts at the tiny Torch Theatre. This is the first time he and his company have appeared in London.

Just arrived from Australia is **Rachel Cameron.** She was leading dancer in both the Borovansky and Kirsova companies, a unique achievement. She is also a choreographer of promise and she has produced and danced in the most successful season of ballet New Zealand ever had.

★

A great and beloved name in Parisian dance for a decade, the late NADJA, whose costume collection was donated to the Archives Internationales de la Danse by Golda Antignac, French correspondent of DANCE Magazine. Some of Nadja's costumes were inherited by the Kurdish dancer, Princess Leila Bedarkhan, presently using them in her concert work in France.

Paris

The third Exposition of **Visages of the Dance** will open this month in Paris; it is organized by about twenty painters and sculptors of the Archives of the Dance.

Many single dancers and troupes are leaving on tours. **Teresina** is going to Spain where she will give several concerts, notably in Barcelona; she remains one of the purest and most delicate of the Spanish dancers, though she has lived and taught so long in France. Also enroute for other climes are the **Loie Fuller**

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Ballets which will tour Switzerland and Algeria. The **Roland Petit** "Ballets de Parts" have left for Germany for a tour through the three occupation zones; they are due back in Paris about the end of October. **Espanita Cortez** did a long late summer tour which took her from Menton and Nice through Montpellier to Deauville. **Carmen Amaya** and her troupe played most of the big French resorts before their season closed.

I have often talked of the manner in which the dance inspires the Paris haute couture. Now one of the most important shoe manufacturers of France, Lepicart, has named a whole series of his new fall models after dances: "Pavane", "Czardas", "Farandole", "Tambourin" and "Cotillon". In an evening ceremony he launched them by having **Solange Schwarz** of the Opera solemnly baptize one of them in champagne, and then she danced for the audience.

In the presence of **Helen Vanel,** one of the famous pre-war 'Dancers of St. Paul', medieval town above Cannes in the French Alpes Maritimes, I recently presented to **M. Pierre Tugal,** director of the Archives de la Danse Internationales and of the Dance Museum of Paris, a costume which belonged to my very dear friend **Nadja** (Beatrice Wanger), as well as a portrait of Nadja painted by Spadolini. Helene Vanel and Nadja danced together often, both at St. Paul and in Paris, as did Spadolini and Nadja. Nadja's death in New York after the war deprived the international dance world of a generous, kindly and much loved personality. Many of her costumes are now being used by Princess **Leila Bedarkhan** for her group of oriental dancers, whose group gave a recital in the early summer for the Art and Culture Association.

G. A.

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Just a few People and Places this month. In one corner a bevy of folk dancers gathered around Michael Herman in rehearsal for UN Week to be celebrated with folk dances of the United Nations. The groups represented in this photo are, l. to r.: Mexico (Margarita Velazquez); Scotland (Elsie Slacke); Poland (Kazimira C. Brytczuk); Sweden (Alice Christensen); Norway (Lillian Nilsen); and France (Lucille Martenot).

In a second corner DON COSTELLO shows Connie Wege how ballet can be practiced at home to advantage. Housewives and homemakers, hear ye: practice your plies and arabesques in the kitchen and drawing room; it will make you more supple and lend colour to the household tasks. That Connie and Don subscribe to this method is fairly evident from their happy faces. Don Costello, dancer and choreographer, has just returned to New York from a South American tour for producer Kollmar; and is presently directing television shows for NBC. He is currently coaching Olga Suarez. He has coached such stars as Penny Edwards, Jane Keane, Johnny Coy and Jimmy Kirby. Connie is currently dancing in "Sweethearts".

In another corner Ruthanna Boris, choreographer of "Quelques Fleurs", a ballet baptized in the name of Houbigant, surveys a rehearsal scene. The ballet grew out of a chance conversation between Houbigant's Pierre Harang and Sergei Denham, director of Ballet Russe de Monte Carlo. From such chance meetings stem mighty fragrances, bottled and choreographed.

Reading from l. to r.: Ruthanna Boris, Leon Danielian and Mary Ellen Moylan, principal dancers, Henry Callahan, dispay director of Lord and Taylor (which devoted its windows to the Houbigant-Ballet Russe event during the month of September), Andree Ferris, sculptress, who executed the Lord and Taylor display, Reta Shacknove, designer and Doris Luhrs, staff associate of Ballet Russe.

★ ★ ★ ★ The Dance Calendar - - -

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